BYU
SCHOOL of MUSIC

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

September 2006–December 2006

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Decades:
Cello Music by Women Composers

Faculty Artists

Julie Bevan
Cello

Jeffrey Shumway
Piano

7:30 p.m.
8 September 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

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- Thank you for not bringing babies or children too young to enjoy this concert.

PROGRAM

Fantasy on a Javanese Motif (1948) — Miriam Gideon (1906–1996)

Lyric Piece (1937) — Vivian Fine (1913–2000)

Cellano Rhapsody (1948) — Mary Jeanne van Appledorn (b. 1927)

Aria (1985) — Katherine Hoover (b. 1937)

Sonata (1988) — Sheila Silver (b. 1946)
- Light and flowing
- Theme and variations
- Lively, rhythmic, and playfully

This musical event is the first performance sponsored by the
BYU School of Music for the 2006–2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Student Recital

Emily Black
Piano

Student of
Jeffrey Shumway

5:30 p.m.
9 September 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Gargoyle No. 4
Presto feroce
Lowell Liebermann
(b. 1961)

Prelude and Fugue in G-sharp Minor, BVW 863
Johann Sebastian Bach
(1685–1750)

Sonata in D Major, op. 10, no. 3
Presto
Largo e mesto
Allegro
Allegro
Ludwig van Beethoven
(1770–1827)

Mephisto Waltz No. 1
Franz Liszt
(1811–1886)

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Student Recital

Jennifer Pilling
Piano

Student of
Jeffrey Shumway

7:30 p.m.
9 September 2006
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Harris Fine Arts Center

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PROGRAM

Scherzo No. 2 in B-flat Minor — Mily Alekseyevich Balakirev (1836–1910)

Sonata in G Major, op. 40 — Muzio Clementi (1752–1832)
- Allegro molto vivace
- Adagio sostenuto e cantabile
- Allegro: Canone primo perpetuo, per motto retto
  Canone secondo perpetuo per motto contrario
- Finale: Presto

Jeux d'eau — Maurice Ravel (1875–1937)

Sonata No. 2 in D Minor — Sergey Prokofiev (1891–1953)
- Allegro, ma non troppo
- Scherzo: Allegro marcato
- Andante
- Vivace—Moderato

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

American Dreamscape

John Sampen
Saxophone

Marilyn Shrude
Composer/Piano

Assisted by
Eric Hansen, *double bass*
Scott Holden, *piano*
Ron Brough, *percussion*

7:30 p.m.
14 September 2006
Madsen Recital Hall
Harris Fine Arts Center

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CONNECTING MUSIC

Cassiopeia+ (ca.1976) — George Cacioppo (1926–1984)

PROGRAM

Lacrimosa* (2006) — Marilyn Shrude (b. 1946)

Facades+ (1981) — Philip Glass (b. 1937)

American Dreamscape* (2005) — Steve Ricks (b. 1969)

Short Lecture* (1979) — William Bolcom (b. 1938)

Renewing the Myth* (1988) — Marilyn Shrude

+ Piano realization by Marilyn Shrude
* Premiered by John Sampen

The selections for tonight's concert were chosen as representatives of our wonderful diversity and virtuosity of the American composer. The program title American Dreamscape is borrowed from Steve Ricks's composition by the same name. Each composition develops and unveils unique "dreamlike" musical conditions and aural soundscapes in varied personal and emotional situations.

George Cacioppo was one of the leading figures in avant-garde music of his generation. A cofounder of the ONCE Festival in Ann Arbor, he was an important organizer of concerts for that group from 1960–1968. "Cassiopeia" is the composer's most celebrated work and his graphic score has been reproduced in numerous books and journals. The music is partly improvised (in the case by Marilyn Shrude), with decisions being made by the performer about note orders, loudness, speed, articulation, and even selection of instrument or instruments. The one-page score is a chart of musical possibilities; networks of pitches can be followed according to the player's whim or ecstasy. The size of the note suggests loudness, and the number subscripts refer to octave register. The "brain" in the center of the score may be interpreted as non-pitched, non-keyboard, aberrant behavior.

–VINCENT CORRIGAN

Marilyn Shrude's "Lacrimosa" (2006) for alto saxophone and piano was commissioned by Sigma Alpha Iota International Music Fraternity for its 44th National Convention in Orlando, Florida. The mission and vision of SAI is "to encourage, nurture and support the art of music" and to support and encourage "women musicians of all ages, races, and nationalities." The work was premiered by John Sampen and Marilyn Shrude on 29 July 2006, and is published by C. F. Peters as part of the Inter-American Music Awards Series, a joint project of SAI International Music Fraternity, SAI Philanthropies, and C. F. Peters Corporation.

The composer writes: "I was in residence at the Moscow Conservatory in April 2006 and was working on the piece, when I received word that two of our Bowling Green State University graduates, Robert Samels and Christopher Carducci, had been killed in a plane crash in Indiana along with three other music students from Indiana University. Needless to say, this was a tremendous shock. Robert was a composition student of mine—an incredibly talented musician. I made an instant decision to recast the piece (which was at that time more overt and lively) into something somber and introspective. The title "Lacrimosa" is Latin for "tears" and "weeping." It reflects the many moods that such an event might evoke."

Philip Glass is recognized as one of the architects of minimalist music. He studied composition with Milhaud, Persichetti, and Boulanger. Glass is founder and director of the Philip Glass Ensemble (established 1968) and has been honored with distinguished awards including *Musical America's* Musician of the Year (1985). His monumental film scores and dramas include *Einstein on the Beach, Koyaanisattsi,* and *Akhnaten.*

"Facades" was written in 1981 to be played by either two soprano saxophones or two flutes and strings. It was originally intended for *Koyaanisattsi's* visual montage of Wall Street in New York City on a Sunday morning. Marilyn Shrude arranged this setting for solo saxophone and piano.

Steven L. Ricks holds a bachelor of music degree in composition from Brigham Young University, a master of music degree from the University of Illinois at Urbana–Champaign, and a doctorate from the University of Utah. He received a certificate of advanced musical studies from King's College London in 2000, supported by a Graduate Research Fellowship from the University of Utah. His works have been performed by many leading contemporary music ensembles and performers including the New York New Music Ensemble, Earplay, the Talujon Percussion Quartet, and the California EAR Unit. He is an assistant professor at BYU where he directs the Electronic Music Studio.

"'Americna Dreamscape" was inspired by a passage from Thomas Pynchon's novel *Gravity's Rainbow* that makes reference to Charlie Parker and the jazz standard "Cherokee," among other things. While the specific references mentioned above are the primary focus of my piece, other aspects of the text were influential—its rhythmic flow, its form, and the dream-like free association of images and events. I have attempted to create a (primarily) musical experience which is similar, which presents an engaging flow of events with the sort of bizarre juxtapositions one encounters in dreams, and yet which has a sort of logic, albeit its own. As a side note, the use of the word *American* in the title, while originally inspired by the references mentioned above, began to exert its own influence on the piece and opened me up to even more diverse sources of inspiration.

I had been reflecting on the Pynchon passage for some time when I met John Sampen in 2000 at an SCI conference in Ann Arbor, Michigan. We stayed in touch after that initial meeting, and I was pleased when he was interested in the concept of the piece and supportive of my intent to apply for funding. The piece was commissioned by the Barlow Endowment for Music Composition at Brigham Young University, and is dedicated to John Sampen. It was premiered by John Sampen at the 2005 BGSU Festival of New Art and Music.

Special thanks to Ethan Vincent for creating the video component, and to Steve Lindeman, Rex Price, Trevor Reed, and Richard Nobbe for providing audio source material."

–STEVE RICKS

Seattle-born composer and pianist William Bolcom studied with Darius Milhaud at Mills College and the Paris Conservatory. He completed his doctorate in composition from Stanford University in 1964. To date he has been featured on nearly 40 albums as both performer and composer and is winner of several Grammy Awards. He has taught composition at the University of Michigan since 1973. Dr. Bolcom is the recipient of honorary doctorates from the San Francisco Conservatory of Music and Albion College. He received the 1988 Pulitzer Prize in Music for his "12 New Etudes" for piano. He is also a member of the American Academy of Arts and Letters.

William Bolcom's "Short Lecture on the Saxophone" is a satire on the saxophone and its infamous past. Written in 1979 for John Sampen's premiere at the Sixth World Saxophone Congress, Evanston, Illinois, the music is laced with unexpected theatrical exploits, humorous verbal anecdotes, and original saxophone excerpts.

Written in 1988 for John Sampen, "Renewing the Myth" exploits both the theme and legend of Niccolo Paganini's 24th *Caprice* for violin. Germinal motives from the *Caprice* are introduced in both the saxophone and piano and become increasingly complex in a mildly atonal framework. The cadenza incorporates not only the Paganini, but bits of famous saxophone literature as well. As the piece unfolds, the increasing technical difficulty recalls the myth–the composer/violinist had exchanged his soul for his virtuosity. The music was premiered by John Sampen and Marilyn Shrude at the Ninth World Saxophone Congress, Tokyo.

As one of America's leading concert saxophonists, John Sampen is recognized as a distinguished artist in contemporary literature. He has commissioned over sixty new works, including compositions by Babbitt, Bolcom, Cage, and Rands and has premiered saxophone versions of music by Lutoslawski, Stockhausen, and Tower.

In 1970 Sampen was recitalist and certificate winner at the prestigious International Geneva Concours in Switzerland. He has soloed with ensembles from all over the world, including the Nedo Symphony Orchestra, Orchestra Internazionale d'Italy, New Mexico Symphony, and Pittsburgh New Music Ensemble.

As recipient of NEA and Meet the Composer grants, John Sampen has been involved with commissions and premieres of new music by Albright, Babbitt, Martino, and Subotnick. His London premiere of Subotnick's *In Two Worlds* with the Electric Symphony featured him as the first classical performer to solo on Yamaha's WX7 Wind Controller. The performance inspired an English critic to write of "the excellence, the musicianship and the total involvement of John Sampen . . . tremendous passion and eloquence."

Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany, and Capstone record labels. A clinician for the Selmer company, he has presented master classes at important universities and conservatories throughout Europe, Asia, and North America. In addition to contemporary literature, Sampen regularly performs traditional saxophone

repertoire in recital with pianist/composer Marilyn Shrude. He holds degrees from Northwestern University and has studied with Frederick Hemke, Donald Sinta, and Larry Teal. Dr. Sampen is a Distinguished Artist Professor at Bowling Green State University and is president of the North American Saxophone Alliance.

Chicago-born composer Marilyn Shrude received degrees from Alverno College and Northwestern University, where she studied with Alan Stout and M. William Karlins. Her works have been performed by the Czech Radio, Toledo, Fox Valley, Chicago Civic, Curtis Institute, Bowling Green, South Dakota, Interlochen World Youth, and Daegu (Korea) Orchestras; at the John F. Kennedy Center for the Performing Arts, Symphony Hall (Boston), the Ravenna Festival (Italy), Smetana Hall (Prague), Carnegie Recital Hall, Merkin Hall, and Brussels Town Hall; on the Chamber Music Society of Lincoln Center Series, Fromm Music Series, St. Louis Orchestra Chamber Series, Music Today, and New Music Chicago; and at meetings of the World Saxophone Congress, Society of Composers, International Harp Congress, MENC, CBDNA, and MTNA. She has been a guest at numerous college campuses and festivals throughout the world. Her work for saxophone and piano, "Renewing the Myth," was the required piece for the 150 participants of the third International Adolphe Sax Concours in Belgium (2002).

Her honors include the 2003 Hofstra Arts Festival Award, MTNA Ohio Composer of the Year Award (2001), Rockefeller Foundation Fellowship (2000), Cleveland Arts Prize (1998), The Academy Award in Music from the American Academy of Arts and Letters (1997), Ohioana Award (1997), John F. Kennedy Center for the Performing Arts Friedheim Awards for Orchestral Music (l984), Chamber Music America/ASCAP Award for Adventuresome Programming (1993 and 1998), Faricy Award for Creative Music, Phi Kappa Phi Creative Achievement Award (1985), two Ohio Arts Council Individual Artist Fellowships, Distinguished Teaching Award (1988), Alverno College Alumna of the Year Award (1988), 1989 Women of Achievement Award from the Toledo Chapter of Women in Communications, Composer Fellowship from the National Endowment for the Arts (1992), and Dean's Award for the Promotion of Contemporary Music on the Campus of BGSU (1994).

Her works have been recorded for New World, Albany, EROL, Liscio, FoxGlove, MMC, Capstone, Orion, Centaur, Neuma, Access, and Ohio Brassworks and are published by American Composers Alliance, Editions Henry Lemoine (Paris), Neue Musik Verlag Berlin, Southern Music, and Thomas House. Since 1977 she has been on the faculty of Bowling Green State University, where she teaches and chairs the Department of Musicology/Composition/Theory. She is the founder and past director of the MidAmerican Center for Contemporary Music and co-directs the Annual New Music and Art Festival. She served as visiting professor of music at Indiana University (fall 1998), Heidelberg College (spring 2001), and Oberlin College (spring 2004), and was a faculty member and chair of the Composition and Theory Department at the Interlochen Arts Camp (1990–97). She continues to be active as a pianist and clinician with saxophonist John Sampen. In 2001 she was named a ddistinguished artist professor of music.

This musical event is the fourth performance sponsored by the BYU School of Music for the 2006–2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
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presents

Guest Artists

John Scott, *clarinet*
Jesse Eschbach, *organ*
Steven Harlos, *piano*

Assisted by
BYU Faculty Artist
Ray Smith, *clarinet*

7:30 p.m.
15 September 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Offertoire sur les Grands Jeux — Nicolas de Grigny (1671?–1703)

Récit de Tierce en Taille — de Grigny

Prelude and Fugue in G Major, BWV 541 — Johann Sebastian Bach (1685–1750)

Jesse Eschbach, *organ*

Sirène for Solo Clarinet (1978) — Edward Yadzinski (b. 1940)

Vivo-con brio
La Folia
Danse La Folia
Sirène enchantée

John Scott, *clarinet*

Benniana: Jazz Sonata for Clarinet and Piano (2004) — Steven Harlos (b. 1953)

Benny's Dream
Blues Nocturne
Jazz Rondo

Ray Smith, *clarinet*
Steven Harlos, *piano*

Andante Sostenuto, from *Symphonie Gothique*, op. 70 — Charles-Marie Widor (1844–1937)

Jesse Eschbach, *organ*

Suite en style français for clarinet and organ (1997, rev. 2005) — Steven Harlos

Ouverture-Fantasie (Morceau de concours)
Fugue
Le Tombeau d'Olivier
Barcarolle
Fin—enfin

John Scott, *clarinet*
Jesse Eschbach, *organ*

John Scott is professor of clarinet at the University of North Texas. Mr. Scott is a member of the Richardson Symphony Orchestra, and has performed with such orchestras as the Dallas Symphony and the Fort Worth Symphony, and as a recitalist and clinician throughout the United States. His performances have included the Victoria Bach Festival in Texas, New York University Contemporary Music Festival, and at conferences and workshops in Denver, Tempe, Lubbock, Salt Lake City, San Juan, Ostend, Stockholm, London, and Paris, as well as in recitals throughout Taiwan and Japan. He performs regularly with Chamber Music International. Recordings include *Birdsongs, Romantic Chamber Music of Arthur Bird*, and *Equipoise*. He has performed and taught at the Summer Music Institute founded by the University of North Texas and the Ministry of Education in Taiwan.

He has been a member of the University of North Texas College of Music faculty since 1981. Prior to joining the UNT faculty he taught at Susquehanna University (PA) and Augusta State University (GA). He earned both the master of music and doctor of music degree in applied woodwinds and music literature from Indiana University (Bloomington), where he was a clarinet student of Henry Gulick.

His former students have held positions in numerous orchestras, schools, colleges, and universities throughout the United States and in premier military bands in Washington, D.C. Several have been winners, semi-finalists, and prizewinners in the I. C. A. Young Artist Competition.

He has served as music review editor and advertising manager for *The Clarinet,* journal of the International Clarinet Association. In addition to his duties as professor of clarinet, he serves as associate dean for admissions and scholarship services in the College of Music at the University of North Texas. He is an artist-clinician for G. Leblanc.

Jesse Eschbach—The 2004–05 season represented a significant milestone in the career of Jesse Eschbach. Diagnosed in 1994 with focal dystonia in the right hand, he suspended public performances and resigned from concert management in 1998. In 2003, the Cleveland Clinic announced an experimental therapy for dystonias and recommended that Eschbach be evaluated. Following six weeks in a cast and many months of retraining hand muscles and technique under the supervision of Dr. Kee Fedak, much of his facility returned and he is gradually returning to performing.

Before entering Indiana University as an undergraduate student of Oswald Ragatz, Eschbach studied for four seasons with Jack Ruhl, staff organist of First Presbyterian Church, Fort Wayne. He completed doctoral studies at the University of Michigan where he was a student of Robert Glasgow. He completed his formal education during a five-year residency in Paris with Marie-Claire Alain, specializing in early French music in her conservatory class at Rueil-Malmaison where he was awarded both a Prix d'Excellence and a Prix de Virtuosité. As one of the very last students of the legendary Marie-Madeleine Duruflé-Chevalier, he studied the complete organ works of her husband, Maurice Duruflé, as well as much of the French symphonic repertoire.

Since 1986 he has served on the faculty at the University of North Texas as the full-time professor of organ, instructing performance majors at all levels, and is currently chairman of the Division of Keyboard Studies. His students have dominated the annual San Antonio competition since 1995. An active performer until 1998, Eschbach has several CDs to his credit, including a disc recorded at the Cathédrale de Perpignan entitled *Music of the Second Empire and Beyond*, released in June 2003. Also released in 2003 was his 800 plus-page book, detailing the original stoplists of the majority of organs constructed by Aristide Cavaillé-Coll, based extensively on the Lapresté collection.

Steven Harlos made his solo debut at Lincoln Center in 1986, performing the Gershwin Concerto in F. Known for his sensitivity as an collaborative artist, he has performed with many artists of international stature, including Timofei Dokshutzer, Harvey Phillips, Erick Friedman, and Gervase de Peyer. In the popular music field, he has worked with such diverse artists as Marvin Gaye, Dionne Warwick, Chaka Khan, Maureen McGovern and Tommy Tune. As a jazz pianist he assisted Dick Hyman in the first performances of his ballet *Piano Man* with the Cleveland Ballet, and subsequently performed the work with the Cleveland Ballet on numerous occasions. He also performed Mr. Hyman's ballet *The Bum's Rush*, with the American Ballet Theater at the John F. Kennedy Center for the Performing Arts. An active musician in the Dallas/Fort Worth area, he currently serves as staff keyboardist for the Dallas Symphony Orchestra. His work "Sonata Rubata" has been published by Southern Music and is featured on Mary Karen Clardy's CD *Sonatas and Sonatinas* (EPR-2520). Since 1982 he has served as Coordinator of Collaborative Piano and as a member of the piano faculty at the University of North Texas in Denton.

PROGRAM NOTES

Sirène, a beautiful maiden of the sea, is destined to lure a noble sea captain to her dwelling place many fathoms below. However because of his fearless desire for her, she spares him and renounces her eternal song and the right to claim him forever. She is therefore banished from the sacred choir of sirens and condemned to roam the endless depths alone.

Overwhelmed by the captain's love and anguish of her sacrifice, Sirène sings her ancient chant *La Folia*, and slowly falls into madness. Intoxicated with sorrow and longing, she consummates her depression with *Danse la Folie* (Dance of Madness).

But from far above, the pearly sails of her seaman's vessel capture the brilliant beams of the sun. Radiant as through a prism, the light projects deeply into the waters, flooding the ocean with carmine, violet, green and gold, the eternal colors of lovers lost at sea.

In ecstasy under the shower of light, Sirène claims her sublime chant (Sirène enchantèe) and conjures a great whirlpool below the ship. Thrilled by the sound of her mystic tone, the seaman vaults into the turgid sea to join his beloved. A great whirling chaos rises as a cyclone to the sun, bearing the captain and Sirène into the heavens in exalted plumes of vapor, light, and sound.

—Edward Yadzinski
November 1978

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Eri Lam
Violin

and

Vincent Lam
Piano

Guest Artists Recital

7:30 p.m.
16 September 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for Violin No. 6 in A Major, op. 30, no. 1 — Ludwig Van Beethoven (1770–1827)

- Allegro
- Adagio molto espressivo
- Allegretto con Variazioni (I–VI)

Sonata for Violin No. 2 in D Minor, op. 121 — Robert Schumann (1810–1856)

- Ziemlich langsam–Lebhaft
- Sehr lebhaft
- Leise, einfach
- Bewegt

Eri Lee Lam, *violin*
Vincent Lam, *piano*

INTERMISSION

Sonata for Solo Violin — Béla Bartók (1881–1945)

- Tempo di ciaccona
- Fuga. Risoluto, non troppo vivo
- Melodia. Adagio
- Presto

Eri Lee Lam received a bachelor of music degree from the University of Houston, a master of music and the doctor of musical arts degree from the University of Minnesota—all in violin performance. Her teachers included Fredell Lack, Sally O'Reilly, and William Dick. In addition Dr. Lam has completed all levels of Suzuki Pedagogy under the instruction of Mark Bjork. An extensive performer, Dr. Lam garnered many prizes in local and international competitions including the first prize in the Pearl Amster Competition, first prize in the Austin Symphony Young Artist Competition, the first prize in the San Antonio Symphony Young Artist Competition, the first prize in the Wednesday Music Club Competition, and the third prize in the Kingsville International competition. Dr. Lam has also played in numerous chamber music concerts throughout the U.S. She has also served as concertmaster in several orchestras and has been a soloist with orchestras including the San Antonio symphony orchestra. In addition Dr. Lam has served as an adjudicator in the 2004 Pearl Amster Competition sponsored by the Austin Civic Orchestra. Dr. Lam's teaching experiences include serving as professor Sally O'Reilly's assistant at the University of Minnesota, faculty of the Bravo music festival, faculty of the St. Joseph's School of Music in St. Paul, and faculty of the Santa Fe Suzuki Festival. Dr. Lam's most recent appointment is the faculty of Southwestern University in Georgetown, Texas where she serves as assistant professor of music in violin. Recent activities included a lecture and performance on the Deberiot etudes for violin at the University of Texas in Austin and at the American String Teachers Association convention in Dallas, Texas, as well as an invitation to Texas Music Educators Association in San Antonio, Texas, in a presentation of The Violin and Keyboard Sonatas of G. F. Handel: A Modern Approach to Study and Performance with Professor Kiyoshi Tamagawa. Some recent solo performances with orchestra include the Southwestern University Orchestra and the Austin Civic Orchestra. Last fall Dr. Lam performed a solo recital and gave a master class at the Chosun University in South Korea. This past summer Dr. Lam performed as guest artist in the Georgetown Haydn Festival and served on the faculty of the Long Horn Music Camp at the University of Texas for the second consecutive year.

American pianist **Vincent Lam** received the bachelor of music degree from the Manhattan School of Music, the master of music from the Cleveland Institute of Music and the doctor of musical arts degree from the University of Minnesota all in piano performance. His teachers included Nina Lelchuk, Philip Kawin, and Paul Schenly. Dr. Lam has performed throughout North American in solo recitals, chamber concerts, and was heard on a live WCLV radio recital that was broadcasted throughout the country. He has received numerous prizes and awards including the first prize at the James Tatem Piano competition, the fourth prize at Young Keyboard Artist Association Piano competition and the Chrysler prize as well as scholarships. Dr. Lam's teaching experience include the piano faculty of St. Joseph's School of Music in St. Paul, Minnesota, Holy Mountain Music School in Queens, New York, and a teaching assistantship at the University of Minnesota Minneapolis. In addition Dr. Lam served as an adjudicator in the 2004 and 2005 Pearl Amster Competition sponsored by the Austin Civic Orchestra. Dr. Lam currently has a thriving private studio and enjoys a performing career with a recent performance in central Texas, Santa Fe, New Mexico, and South Korea.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jaren Hinckley
Clarinet

and

Scott Holden
Piano

Faculty Artists Recital

7:30 p.m.
21 September 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Frensham Pond — William Lloyd Webber (1914–1982)

Elegy — Frank Bencriscutto

Concerto in F Major — Karl Stamitz (1745–1801)
- Allegro
- Andante moderato
- Rondeau—Allegro

INTERMISSION

Hillandale Waltzes — Victor Babin (1908–1972)
- Tempo di Valse. Con garbo
- Valse élégante
- Valse passionée
- Valse somber
- Valse volante
- Valse triste
- Valse de bonne humeur
- Valse brillante et joyeuse
- Valse oubliée

Sonatine — Pierre Sancan (b. 1916)
- Allegro—Andante sostenuto—Vivo

This musical event is the seventh performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Choir Showcase

Concert Choir
Rosalind Hall, *conductor*

Women's Chorus
Jean Applonie, *conductor*

Men's Chorus
Rosalind Hall, *conductor*

BYU Singers
Ronald Staheli, *conductor*

7:30 p.m.
26–27 September 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Laudate Nomen — Carlyle Sharpe (b. 1965)

Two Psalms — Cyrillus Kreek (1889–1962)
- I Call upon Thee
- O Bless the Lord

Concert Choir
Rosalind Hall, *conductor*

Ave Maria — David MacIntyre (b. 1952)

Grace — Arr. Mark Hayes

Defying Gravity — Arr. Roger Emerson

Women's Chorus
Jean Applonie, *conductor*

Under the Willow Tree — Samuel Barber (1910–1981)

Trauergesang, op. 116 — Felix Mendelssohn (1809–1847)

Did you see the angel floating down,
Clothed in the ruddy glow of morning light?
Palm branches shone brightly in his hand.
His touch frees the immortal spirit
From the heavy veil of earthly bonds.

Who, oh angel, is summoned by your appearance?
Say, for whom is thy flight, so earnest and grave?
What do I behold? Every eye weeping,
For, alas, their loved one is no more!
He fell asleep smiling; the peace of heaven
Shines from his well beloved countenance.
And the gleam in his eye that manifest his beautiful spirit
Did not leave him as he lay dying.

—Friedrich Aulenbach

Two New Settings of Old Latin Texts

Jesu, dulcis memoria — Pierre Villette (1926–1998)

Jesus, how sweet the very thought,
Giving true joy to the heart,
But sweeter than honey and all else
Is His presence.

Nothing more melodious is sung,
Nothing more delightful is heart,
Nothing sweeter is ever thought,
Than Jesus, the Son of God.

May Jesus be our glory,
He who will be our reward:
May our glory be in Thee,
Throughout all eternity.

—Att. St. Bernard of Clairvaux

Gratias tibi — Tarik O'Regan (b. 1978)

I thank Thee, my God, in whom is my delight, my glory and my trust.
I thank Thee for Thy gifts and beg Thee to preserve and keep them for me.
Keep me, too, and so Thy gifts will grow and reach perfection,
And I shall be with Thee myself,
For I should not even exist if it were not by Thy gift.

—St. Augustine of Hippo

Two English Part Songs

Haste On, My Joys — Gerald Finzi (1901–1956)

Farewell — Michael Berkeley (b. 1948)

BYU Singers
Ronald Staheli, *conductor*

The Whole Armor of God — K. Lee Scott (b. 1950)

Lord, Make Me an Instrument of Thy Peace — John Rutter (b. 1945)

Hol' You Han' — Arr. Paul Radin

Men's Chorus
Rosalind Hall, *conductor*

Two Hallelujahs

Hallelujah, Amen, from *Judas Maccabaeus* — George Frideric Handel (1685–1759)

Group Sing
Jean Applonie, *conductor*

Hallelujah, from *Christ on the Mount of Olives* — Ludwig van Beethoven (1770–1827)

Combined Choirs
Rosalind Hall, *conductor*

This musical event is the eighth performance sponsored by the BYU School of Music for the 2006–2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Instrumental Showcase

Symphonic Band
Donald Peterson, *conductor*

Symphony Orchestra
Eric Hansen, *conductor*

Percussion Ensemble
Ronald Brough, *conductor*

Wind Symphony
David Blackinton, *conductor*

Philharmonic Orchestra
Kory Katseanes, *conductor*

7:30 p.m.
28 September 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Prelude, Siciliano, and Rondo	Malcolm Arnold (b. 1921) Arr. John P. Paynter
The Jig Is Up	Daniel Kallman
Shepherd's Hey (English Morris Dance)	Percy Aldridge Grainger (1882–1961)

Symphonic Band
Donald Peterson, *conductor*

Hungarian Rhapsody No. 2	Franz Liszt (1811–1886)
Pirates of the Caribbean	Klaus Badelt Arr. Ted Ricketts/Eric Hansen

Symphony Orchestra
Eric Hansen, *conductor*

INTERMISSION

Symphony No. 9
Scherzo

Ludwig van Beethoven
(1770–1827)
Arr. Harold Farberman

Percussion Ensemble
Ronald Brough, *conductor*

Festive Overture, op. 96

Dmitry Shostakovich
(1906–1975)
Arr. Donald Hunsberger

Sunrise at Angel's Gate

Philip Sparke

Folk Dances

Dmitry Shostakovich
Arr. H. Robert Reynolds

Wind Symphony
David Blackinton, *conductor*

Overture to *Oberon*

Carl Maria von Weber
(1786–1826)

España

Emmanuel Chabrier
(1841–1894)

Philharmonic Orchestra
Kory Katseanes, *conductor*

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Symphonic Band
Wind Symphony
November 1, 7:30 p.m.

Chamber Orchestra
November 3, 7:30 p.m.

Philharmonic Orchestra
November 28, 7:30 p.m.

Panoramic Steel
Percussion Ensemble
December 1, 7:30 p.m.

Symphony Orchestra
December 5, 7:30 p.m.

This musical event is the nineth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Clarinet Studio Recital

Students of Jaren Hinckley

5:30 p.m.
4 October 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in E flat Major, op. 120, no. 2 — Johannes Brahms (1833–1897)
Allegro appassionato

Sara Conger, *clarinet*
Jayne Galloway, *piano*

Sonata No. 3 — Jean-Xavier Lefevre (1763–1829)
Allegro moderato

Don Bishop, *clarinet*
Kyle Wilson, *piano*

Tango Etude No. 4 — Astor Piazzolla (1921–1992)

Allison Simmons, *clarinet*

Sonatina — Antoni Szalowski (1907–1973)
Allegro non troppo

Rebecca Blake, *clarinet*
Jayne Galloway, *piano*

Sonata — Alec Wilder (1907–1980)
Grazioso

Jessie Evans, *clarinet*
Jayne Galloway, *piano*

Five Bagatelles — Gerald Finzi (1901–1956)
Prelude—Allegro deciso

Hollie Anderson, *clarinet*
Jayne Galloway, *piano*

Sonata in E flat Major, op. 120, no. 2 — Johannes Brahms (1833–1897)
Allegro amabile

Marcelo Maldonado Reyes, *clarinet*
Jessica Weiss, *piano*

Sonata, op. 167 — Camille Saint-Saëns (1835–1921)
Allegretto

Stephanie Allred, *clarinet*
Amy Hanson, *piano*

Scaramouche — Darius Milhaud (1892–1974)
Allegro

Dane Skabelund, *clarinet*
Jayne Galloway, *piano*

Time Pieces — Robert Muczynski (b. 1929)
Allegro risoluto

Susan Tanzie, *clarinet*
Jayne Galloway, *piano*

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performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Sharon Meilstrup
Cello

in Senior Recital
Student of Julie Bevan

Assisted by
Jon W. Meilstrup, *piano*
Karin Meilstrup, *piano*
Tricia Meilstrup Hopkins, *violin*
Seidi Inouye, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

5:30 p.m.
6 October 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Romance for Cello and Piano — Jon W. Meilstrup (b. 1946)

Jon W. Meilstrup, *piano*

Sonata for Cello and Piano in C Major, op. 119 — Sergey Prokofiev (1891–1953)

Andante grave
Moderato
Allegro ma non troppo

Seidi Inouye, *piano*

Sonata in A Minor, D. 821, "Arpeggione" — Franz Schubert (1797–1828)

Allegro moderato
Adagio
Allegretto

Karin Meilstrup, *piano*

Passacaglia for Violin and Cello — Johan Halvorsen (1864–1935)

after George Frideric Handel's
Suite No. 7 in G Minor for Harpsichord

Tricia Meilstrup Hopkins, *violin*

This musical event is the twelfth performance sponsored by the BYU School of Music for the 2006–2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Blast!

Jaren Hinckley, *co-director*
Christian Smith, *co-director*

7:30 p.m.
6 October 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Syrinx — Claude Debussy (1862–1918)

Margaret Bennett, *flute*

Drum Feature 2006 — Mike Huestis

Drumline
Fred McInnis, *director*

For Good, from *Wicked* — Stephen Schwartz (b. 1948), Arr. Mac Huff

Women's Chorus
Jean Applonie, *conductor*

Estampas Criollas — Beatriz Lockhart (b. 1944)

Clarinet Studio Quartet
Jaren Hinckley, Marcelo Maldonado,
Dane Skabelund, Stephanie Allred

Flag Woman — Traditional

Panoramic Steel
Ron Brough, *director*

Flight of the Bumblebee — Nikolai Rimsky-Korsakov (1844–1908), Arr. Jeffrey Shumway

Graduate Piano Quintet
Shirley Jacob, Ruby Wang, Monica Hymas,
Lashelle Hansen, Danielle Christianson

Festliche Eröffnungsmusik — Arno Hermann (b. 1966)

Trombone Choir
Will Kimball, *conductor*

Libertango — Astor Piazzolla (1921–1992), Arr. Jeff Scott

Orpheus Winds
April Clayton, *flute*, Geralyn Giovannetti, *oboe*, Jaren Hinckley, *clarinet*,
Christian Smith, *bassoon*; Laurence Lowe, *horn,* Ron Brough, *percussion*

Laudate nomen — Carlyle Sharpe (b. 1965)

Concert Choir
Rosalind Hall, *conductor*

Adagio for Violin and Piano — George Enescu (1881–1955)

Monte Belknap, *violin*
Scott Holden, *piano*

I Got Rhythm — George Gershwin (1898–1937), Arr. Rob McConnell

Jazz Ensemble
Mark Ammons, *director*

The Stars and Stripes Forever — John Philip Sousa (1854–1932)

Tuba Ensemble
Steve Call, *conductor*

Hol' You Han' — Jamaican Traditional, Arr. Paul Rardin

Men's Chorus
Rosalind Hall, *conductor*

INTERMISSION

Festive Overture — Dmitry Shostakovich (1906–1975)

Wind Symphony
David Blackinton, *conductor*

Gratias tibi — Tarik O'Regan (b. 1978)

BYU Singers
Ronald Staheli, *conductor*

Quartet in G Minor, op. 25, Rondo alla Zingarese — Johannes Brahms (1833–1897)

Deseret Piano Quartet
Jeffrey Shumway, *piano,* Monte Belknap, *violin*,
Claudine Bigelow, *viola,* Julie Bevan, *cello*

Tango Etude No. 3 — Astor Piazzolla (1921–1992)

Jaren Hinckley, *clarinet*

Canzon per Sonar Duodecimi Toni — Giovanni Gabrielli

Horn Studio Ensemble
Laurence Lowe, *director*

Last Tango in Beyreuth — Peter Schickele (b. 1935)

Bassoon Studio Ensemble
Christian Smith, *director*

Unforgiven — Metallica

Cello Ensemble
Scott Lesser, Liz Davis, *soloists*

When the Saints Go Marching In — Traditional

Jazz Legacy Dixieland Band
Steve Call, *director*

THX–Deep Note Audio Effect — James "Andy" Moorer

20th Century Fox — John Williams (b. 1932)

Spiderman — Bob Harris, Stu Phillips, D. Kapross
Arr. Ricky Parkinson

Vocal Point
James Stephens, *director*

Overture to *Die Fledermaus* — Johann Strauss (1825–1899)

Philharmonic Orchestra
Kory Katseanes, *conductor*

Scene from *Die Fledermaus* — Johann Strauss (1825–1899)

Opera Company
Kory Katseanes, *conductor*
Lawrence Vincent, *opera director*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Sarah Astle Nowland
Mezzo-Soprano
Student of Ruth Christensen

David Sauer
Tenor
Student of Darrell Babidge

in Junior Recital

Assisted by
Jared Oaks, *piano*
Joseph Olson, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

3:30 p.m.
7 October 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

*Smanie implacabile, from *Cosi fan tutte* — Wolfgang Amadeus Mozart (1756–1791)

§Il mio bel foco — Benedetto Marcello (1686–1739)

§Deh vieni alla finestra, from *Don Giovanni* — Wolfgang Amadeus Mozart

*Begegnung — Hugo Wolf (1860–1903)

*Ich kann's nicht fassen, from *Frauenliebe–und Leben* — Robert Schumann (1810–1856)

*Widmung

§Der Vogelfänger bin ich ja, from *Der Zauberflöte* — Wolfgang Amadeus Mozart

§Liebst du um Schönheit — Clara Schumann (1819–1896)

§Ständchen — Franz Schubert (1797–1828)

*Les berceaux	Gabriel Fauré (1845–1924)
*Il pleure dans mon coeur	Claude Debussy (1862–1918)
§Le charme	Ernest Chausson (1855–1899)

§American Lullaby	Gladys Rich
*Heavenly Grass, from *Blue Mountain Ballads*	Paul Bowles (1910–1999)
§Sure on this Shining Night	Samuel Barber (1910–1981)

*A Night Song	Charles Ives (1874–1954)
*i carry your heart	John Duke (1899–1984)

*Sarah Nowland, assisted by Jared Oaks
§David Sauer, assisted by Joseph Olson

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This musical event is the fourteenth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Kandis Taylor

Percussion

Student of Ron Brough

Assisted by
Jed Blodgett, *marimba*
Meleece Orme, *piccolo*
Matt Nielson, *bass marimba*
Nate Watson, *marimba and drum set*
Amalie Wickes, *piano*

Required for the Master of Music Degree
with an Emphasis in Percussion Performance.

1:30 p.m.
7 October 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Alborada del Gracioso — Maurice Ravel (1875–1937), Arr. Max Leth

Ron Brough, *marimba*

Therapy for Multiple Percussion — John Serry (b. 1954)
- Anxieties
- Fantasies
- Aggressions

Song in Guajira — Eddie Montalvo (b. 1951)
(Transcribed for Congas by Kandis Taylor)

Concerto for Marimba and Orchestra — Anders Koppel (b. 1947)
- Allegro
- Adagio
- Andante

Amalie Wickes, *piano*

Civil War Military Music — George B. Bruce, Daniel D. Emmett (1815–1904)

Meleece Orme, *piccolo*

7th Heaven — Gary Chaffee (b. 1945)

Nate Watson, *drum set*

Bye, Bye Medley — Bob Becker (b. 1947)
Transcribed for Xylophone by Kandis Taylor

Nate Watson, Jed Blodgett, Jared Morris, Matt Nielson, *marimbas*

This musical event is the fifteenth performance sponsored by the BYU School of Music for the 2006–2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Group for New Music

7:30 p.m.
14 October 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Two Etudes — Anthony Plog (b. 1947)

Randy Lee, *trumpet*

The Beatitudes — Christian Asplund (b. 1964)

Britta Peterson, *soprano,* Christian Asplund, *piano*

"How like pellucid statues, Daddy. Or like a- an engine" — John Corigliano (b. 1938)

Kent Otis, Katie Smith, Erin Tippets, Jorge Torres, *bassoons*

Two from Living Room Music — John Cage (1912–1992)

End

Story

Christian Asplund, Josh Harris, Michael Hicks,
Steven Ricks, *voices and percussion*

Cuban Landscape with Rhumba — Leo Brouwer (b. 1939)

David Alleman, Malaina Gaddis, Sam Jones,
Micah Muldowney, Curtis Smith, Margie Southwick,
Michael Thornton, Jaxon Willliams, *guitars*

The Annunciation — Michael Hicks (b. 1956)

Scott Holden, *piano*

"5" — David Sargent (b. 1941)

Dan Omer, *horn*
Heather Chan, Mindy Davis, *violins*
Brian Clement, *viola*
Andres Clement, *cello*

INTERMISSION

Walkabout — Paul Koonce (b. 1956)

digital audio

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This musical event is the sixteenth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Orpheus Winds and Friends

April Clayton, *flute*
Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Laurence Lowe, *french horn*
Christian Smith, *bassoon*

Ron Brough, *percussion*
Joanna Oshida, *piano*

7:30 p.m.
18 October 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Concerto for Piano and Woodwind Quintet, op. 53 — Wallingford Riegger (1885–1961)
- Allegro
- Andante
- Allegro molto

Libertango — Astor Piazzolla (1921–1992)

INTERMISSION

Sextet in B-flat Major, op. 6 — Ludwig Thuille (1861–1907)
- Allegro moderato
- Larghetto
- Gavotte: Andante, quasi Allegretto
- Finale: Vivace

This musical event is the seventeenth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Laurence Lowe
Horn

Assisted by
Lauralyn Curtis, *soprano*
Amanda Nixon, *piano*

7:30 p.m.
19 October 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Sonata No. 1 for Horn and Piano — Laurence Lowe (b. 1956)

Freely, moderato

Elegy

Caccia

INTERMISSION

Sonata No. 2 for Horn, Soprano, and Piano — Laurence Lowe

Moderato rubato–Allegro

Aria: *Johnny Has Gone for a Soldier*

Rondo

Upcoming Events

Jazz Legacy Dixieland Band
October 20, 7:30 p.m.
FREE

Die Fledermaus
October 21–28, 7:30 p.m
artstix.byu.edu

OcTUBAfest
October 25–28, 7:30 p.m.
FREE

Symphonic Band
Wind Symphony
November 1, 7:30 p.m.
artstix.byu.edu

Chamber Orchestra
November 3, 7:30 p.m.
artstix.byu.edu

Philharmonic Orchestra
November 28, 7:30 p.m.
artstix.byu.edu

This musical event is the nineteenth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jazz Legacy Dixieland Band

Steve Call, *director*

7:30 p.m.
20 October 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Limehouse Blues — Phillip Braham

Jazz Legacy Dixieland Band

Undecided — Charlie Shavers

Route 66 — Bobby Troup

Georgia on My Mind — Hoagy Carmichael

Triste — Antonio Carlos Jobim

Do You Know What It Means (To Miss New Orleans) — Louis Alter/Eddie De Lange

Honeysuckle Rose — Thomas "Fats" Waller

Ain't Misbehavin' — Thomas "Fats" Waller

Medley — Duke Ellington

- It Don't Mean a Thing (If It Ain't Got That Swing)
- In a Sentimental Mood
- Take the "A" Train
- Mood Indigo
- Perdido

Call Wilbur Payne

INTERMISSION

Avalon	Al Jolson
Livery Stable Blues	Original Dixieland Jazz Band
Lazy River	Hoagy Carmichael
Margie	Benny Davis
Someday You'll Be Sorry	Louis Armstrong
Black and Blue	Fats Waller
That's a Plenty	Lew Pollack
Just a Closer Walk with Thee	Traditional

Jazz Legacy

Jazz Legacy Dixieland Band
with guest artist George Bailey, *clarinet*

Aaron Dickens, *trumpet*
Steve Call, *trombone*
Daniel Smith, *banjo*
Christian Davis, *banjo*
Brad Larsen, *piano*
Aaron Southerland, *tuba*
Lane Johnson, *tuba*
Mitch Lee, *drums*
Jillaine Chaston, *vocals*

Call Wilbur Payne
Steve Call, *piano* and *brass*
Dave Wilbur, *bass* and *vocals*
Joshua Payne, *guitar* and *banjo*

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This musical event is the twentieth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Monica Hymas
Piano

in Senior Recital

Student of Scott Holden

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

7:30 p.m.
24 October 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Partita No. 2 in C Minor, BWV 826 — Johann Sebastian Bach (1685–1750)
- Sinfonia
- Allemande
- Courante
- Sarabande
- Rondeau
- Capriccio

Sonata No. 21 in C Major, op. 53 — Ludwig Van Beethoven (1770–1827)
- Allegro con brio
- Introduzione: Adagio Molto
- Rondo: Allegretto Moderato

Barcarolle in F–sharp Major, op. 60 — Fryderyk Franciszek Chopin (1810–1849)

Etudes Tableaux, op. 39 — Sergey Rachmaninoff (1873–1943)
- No. 8 in D Minor
- No. 9 in D Major

This musical event is the thirty-second performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

OcTUBAfest

7:30 p.m.
25–28 October 2006
Madsen Recital Hall
Harris Fine Arts Center

BYU Tuba and Euphonium Recital
Wednesday, October 25, 7:30 p.m.

PROGRAM

Allegro Spiritoso — Jean Baptiste Senaille (1687–1730)

Shizuka Matsuzaki, *euphonium*
Robin Hancock, *piano*

Suite for Tuba — Don Haddad (b. 1935)

Savannah Maughan, *tuba*
Robin Hancock, *piano*

Rhapsody for Euphonium — James Curnow (b. 1943)

Jacob Jones, *euphonium*
Robin Hancock, *piano*

Concert Piece No. 1 — Roger Vaughan (b. 1924)

Peter Werner, *tuba*

Suite for Unaccompanied Tuba — Walter S. Hartley (b. 1927)
- Intrada
- Air
- Valse
- Galop

Ryan Lee, *tuba*

Introduction and Allegro Spirtoso — Jean Baptiste Senaille

Curtis Hales, *tuba*
Robin Hancock, *piano*

Ronda's Duet — Rodger Vaughan

Marcus Voght, *tuba*
Whitney Stanley, *tuba*

Romanza — Ralph Vaugh Williams (1872–1958)

Robert Lacy, *euphonium*
Robin Hancock, *piano*

Faith of Our Fathers — Henri Hemy (1818–1888), Arr. Polmann

Scott Gemmell, *euponium*
Laura Dalton, *organ*

Two Pieces — Wolfgang Amadeaus Mozart (1756–1791)

Chris Renberg, *tuba*
Steve Call, *tuba*

Double Portraits (The City) — David Uber (b. 1921)

Time Square
Twilight
The City Awakes

Jacob Jones, *euphonium*
Ryan Lee, *tuba*

Concerto for Tuba — Edward Gregson (b. 1945)

Allegro giocoso

Aaron Sutherland, *tuba*
Robin Hancock, *piano*

Sleeping Tuba Waltz — Pyotr Il'yich Tchaikovsky (1840–1892), Arr. Fletcher

Shizuka Matsuzaki, *euphonium*
Joe Belliston, *euphonium*
Aaron Southerland, *tuba*
Steve Call, *tuba*

The Stars and Stripes Forever — John Philip Sousa (1854–1932), Arr. Call

Ensemble

Faculty Artist Recital
Steve Call, *tuba*
Robin Hancock, *piano*
Thursday, October 26, 7:30 p.m.

PROGRAM

O Isis and Osiris	Wolfgang Amadeaus Mozart (1756–1791) Arr. Morris
Air and Bouree	Johann Sebastian Bach (1685–1750) Arr. Bell
Concertino	James Curnow (b. 1943)
Suite for Tuba	Don Haddad (b. 1935)
Variations for Tuba and Piano (The Cobbler's Bench)	Arthur Frackenpohl (b. 1924)

INTERMISSION

Tuba Concerto, op. 46 Allegro Adagio Allegro giocoso	John Golland (1946–1993)
Czardas	Vittorio Moni (1868–1922) Arr. Sheridan

Guest Artist Concert
Utah Première Brass with Friends
Alan Boyer, *artistic director* and *conductor*
David Brown, *trumpet*
Steve Call, *tuba*
Will Kimball, *trombone*
Friday, October 27, 7:30 p.m.

PROGRAM

The Star Spangeled Banner — John Stafford Smith (1750–1836), Arr. Fiegel

Prometheus Unbound (after Shelley) — Granville Bantock (1868–1946)

Concerto for Bass Tuba in F Minor — Ralph Vaughan Williams (1872–1958)
- Prelude
- Romanza
- Finale: Rondo alla tedesca

Them Basses — Getty H. Huffine (1887–1947)

INTERMISSION

Padstow Lifeboat March — Malcolm Arnold (1921–2006)

Jeannie with the Light Brown Hair — Stephen Collins Foster (1826–1864)

Concert Etude — Aleksandr Fyodorovich Goedicke (1877–1957), Arr. W. Broughton

Trombone Concerto, op. 114 — Derek Bourgeois (b. 1941)
- Allegro
- Adagio
- Presto

Little Suite for Brass — Malcolm Arnold

Grand OcTUBAfest Concert
BYU Tuba-Euphonium Ensembles
Todd Fiegel, *guest conductor, arranger, composer*
Saturday, October 28, 7:30 p.m.
Tuba-Euphonium Jazz Ensemble

Selections to Be Annnounced

Grand OcTUBAfest Ensemble
Selections to Be Announced

INTERMISSION

Celluloid Tubas

Raiders of the Lost Ark	John Williams (b. 1932) Arr. Fiegel
Silverato	Bruce Broughton (b. 1945) Arr. Siegel
Star Wars: Send in the Clones	John Williams Arr. Fiegel
Barney Olfeild's Race for a Life	Todd Fiegel

Meet the Artists

Since 1979, **Steve Call** has been a member of the Music Faculty at BYU, where he currently teaches tuba, euphonium, and jazz studies. His courses include jazz keyboard and jazz combo performance. He also directs the award-winning BYU Jazz Legacy Dixieland Band. He served as chairman of the Jazz Improvisation Competitions and as an adjudicator for International Tuba-Euphonium Symposia. As a soloist, Dr. Call has performed throughout North America, Scandinavia, and Asia. He is principal tuba for the Wintergreen Summer Festival Orchestra in Virginia and plays the euphonium with the Great Western Rocky Mountain Brass Band in Colorado. His recorded performance of *Tubby the Tuba* (for solo tuba, narrator and orchestra) is in Macmillan-McGraw Hill's *Share the Music* series. Dr. Call is a founding member and organizer of TUBA (Tubists' Universal Brotherhood Association; now the International Tuba and Euphonium Association). A crusader for the tuba in jazz, Call has published numerous articles and reviews on jazz tuba and is author of two chapters on the tuba in jazz and commercial music in *The Tuba Source Book*.

Alan Boyer began playing cornet at the age of eleven and took up conducting at fifteen. He feels lucky that many leading brass band personalities taught him, and now hopes he incorporates their tutelage in his work. Having played with and conducted many leading brass bands, Alan has experience that he hopes will permeate through UPB (Utah Premiere Brass) and make them a dominant music ensemble in Utah and the USA. He combines his entreprencurial business skills and music experiences to take the brass band "out of the box" to a higher plane. His objectives are clear: "Make [UPB] good, and then make it better." Alan is married to Anne, the band's principal cornet player. In 2003, Alan presented a successful program on public radio entitled *Horns Aplenty, Bands of Brass: The Legacy of the British Brass Band.*

David Brown came to BYU in 1998 as a trumpet specialist with the primary responsibility of teaching applied trumpet, and performing with the faculty brass quintet *Brassworks*. Brown also teaches trumpet pedagogy, trumpet literature, jazz history, introduction to music, and the Book of Mormon. He performs regularly as a session player in area recording studios and as an extra with the Utah Symphony Orchestra. From 1975 to 1998 he performed as principal trumpet with the Toledo Symphony Orchestra and the Great Lakes Brass Quintet. He also performed as Solo Cornet with the Toledo Concert Band and as Second Trumpet in the Toledo Opera Orchestra. From 1976 to 1998 Brown worked at the University of Toledo.

Todd Fiegel is a conductor, clinician, and consultant residing in the Salt Lake City area. He studied at the Universities of Wisconsin and Colorado, and was professor of trumpet and conducting at the University of Montana. Also, he has directed bands at the University of Wisconsin-Eau Claire, Idaho State University, and Muskingum College. Dr. Fiegel is a guest conductor in both the United States and Canada. Fiegel has conducted over one hundred performances of his silent film score *Celluloid Tubas* from coast to coast, including three at the International Tuba-Euphonium Conference. *Celluloid Tubas*, along with adaptations of Roadrunner and Disney cartoons, were performed at the 2002 U.S. Army Band Tuba-Euphonium Conference in Washington, D.C., and at the 2002 ITEC in North Carolina. In November he will guest-conduct the Denver Brass in a concert of film music. Fiegel also lectures frequently and publishes articles on music in film. His

thorough examination of Bernard Herrmann's landmark score for "The Day the Earth Stood Still" will be the centerpiece of the premiere issue of *The Journal of Film Music*, to be published this spring.

Robin Hancock is a member of the piano faculty at BYU and directs the piano accompanying programs. He holds degrees from Central Washington University, Brigham Young University, and Boston University. He worked previously at University of Massachusetts, Dartmouth, and Brookline Music School, and was organist for the Christian Science church. He grew up near Seattle where he and his family performed with a Utah Symphony Orchestra troupe at Fort Lewis, Washington during the Vietnam years. He has toured around the world and is a member of three piano ensembles: the American Piano Quartet, the Utah Piano Quartet, and the Hancock Brothers Duo.

Will Kimball is assistant professor of trombone at BYU. He has been a guest recitalist or clinician at many prestigious institutions, including Juilliard School, Cincinnati Conservatory, Yale University, Boston University, and University of Connecticut. In particular, his research on breathing for brass players has become the focus of a number of clinics and scholarly articles. Dr. Kimball has held principal trombone positions with the Cedar Rapids Symphony and the Arkansas Symphony, and has performed in additional orchestras, including with include the Utah Symphony, Shreveport Symphony, and New England Philharmonic. His jazz experience includes performances at jazz festivals in Europe and the United States and in the motion picture, *The Sandlot*. His chamber music credits include membership in the Utah Trombone Authority and Brassworks. In addition, he has performed many nationally acclaimed quintets.

BYU Tuba-Euphonium Ensemble, founded in 1986 by BYU music faculty member Steve Call, performs regularly on the BYU Campus. The group is featured annually at Octubafest and TubaChristmas. In 1996 it participated in the Utah Music Educator's Conference, and in 2005 the ensemble performed at the International Tuba and Euphonium Association Regional Conference in Colorado. The ensemble has also been featured with the United States Navy Band. Consisting of euphoniums and tubas, the ensemble plays a wide variety of music from Renaissance dances to jazz tunes.

The Utah Premiere Brass was formed in 2000 to revive a musical genre that was once the pride of every Utah community. At the turn of the century, over 100 brass bands performed in the state. There are only two today. Consisting of thirty-two musicians, the UPB has attracted professional players from Bountiful to Ephraim. It has a unique sound capable of whispering soft passages and powerful fortissimos. Performances featuring UPB also showcase a breadth of musical styles, including original symphonies, light classical, jazz, Broadway music, and solo concertos. An emerging blend of musicianship and humor in the UPB has produced overwhelming audience support.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Adele Blackham
Oboe

in Senior Recital

Student of Geralyn Giovannetti

Assisted by
Amalie Wickes, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

9:30 p.m.
28 October 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata in G Minor — Carl Philipp Emanuel Bach (1714–1788)
Ed. Herausgegeben von Anne Marlene Gurgel
- Allegro
- Adagio
- Allegro

Two Pieces — Ronald Blackham (b. 1956)
- El Sueño
- Eledabye

Sonate pour Hautbois et Piano — Henri Dutilleux (b. 1916)
- Aria–Grave
- Scherzo–Vif
- Final–Assez allant

INTERMISSION

Concerto for Oboe in D Major (1948) — Richard Strauss (1864–1949)
- Allegro moderato
- Andante
- Vivace

This musical event is the twenty-fourth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Symphonic Band

Donald L. Peterson, *conductor*

Wind Symphony

David Blackinton, *conductor*

With Q'd up
Ray Smith, *saxophone*
Ron Brough, *percussion*
Steve Lindeman, *piano*
Matt Larson, *bass*

7:30 p.m.
1 November 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

The Jig Is Up — Daniel Kallman

Sonata for Band — Felix Mendelssohn (1809–1847), Arr. K. Newell Dayley

Dusk — Steven Bryant

Prelude, Siciliano, and Rondo — Malcolm Arnold (b. 1921), Arr. John P. Paynter

Symphonic Band
Donald L. Peterson, *conductor*

INTERMISSION

March from Jazz Suite No. 2 — Dmitry Shostakovich (1906–1975)

Concertango — Luis Serrano Alarcón (b. 1972)
- Andante con mato
- Molto lento e rubato
- Allego

Wind Symphony
David Blackinton, *conductor*

Q'd up
Ray Smith, *saxophone*
Ron Brough, *percussion*
Steve Lindeman, *piano*
Matt Larson, *bass*

Symphonic Band
Donald L. Peterson, *conductor*

Flute
Kelsey Ballif
Heather Haddock
Rachel Woodfield
Amy Hill
Erica Harper
Chrissy Stornetta
Erin Ballard
Katie Faires

Piccolo
Erin Brooksby

Oboe
Allyson Hirschi

English Horn
Morgan Busch

Clarinet
Mandy Goodfellow
Lisa Larsen
Skyler Murray
Julianne Taylor
Lauran Lloyd
Andrea Nicoll
Amber Mozina
Rachelle Reid
Erin Gilmartin
Devin Dyer
Michael Tobian
Kathryn Abbot
Ryler Nielsen
Natalie Cook

Bass Clarinet
Mary Davies
Steven Tobian

Bassoon
Kaela Hansen
Tricia Hovley
Shanae Randall

Alto Saxophone
Chris Storey
Justin Knapp
Molly Rose Hanson
Jamie Kim

Tenor Saxophone
Ellen Magleby

Baritone Saxophone
Vanessa Barrie

Horn
Jordan Johnson
Tiffany Paulson
Jared Miles
Zach Van Houten
James Cavan
Nathan Green
Whitney Palmer
Christian Mealey

Cornet
Ian Fillmore
Ben Taylor
Chelsie Robertson
Aaron Dickens
Amber Kiffer
Vincent James
Jeremy Peters
Maurie Moline
Cameron Blackhurst

Trombone
JD Lindsay
Bryan Sullivan
Matt Johnson
Doug Woodbury
Michael Thornton
Robert Tobler
Dustin Grady

Bass Trombone
Chris Lyon
Justin Slack

Tuba
Marcus Voght
Curtis Hale
Benjamin Groves
Whitney Stanley

Euphonium
Scott Gemmell
Jacob Jones
Christy Witt

Percussion
Trevor Goss
Scott Monson
Nathan Haines
Jay Miller
Preston Lewis

Harp
Laura Allen

Wind Symphony
David Blackinton, *conductor*

Flute
Alicia Christensen
Annie Elmer
Sherry Lowry

Piccolo
Meleece Orme

Oboe
Alyssa Morris
Dan Heintz

English Horn
Heidi Reed

Clarinet
Marcelo Maldonado
Dane Skabelund
Rebecca Blake/eb
Stephanie Allred
Sara Conger
Jessie Evans
Christina Marco
Stan Taylor
Hollie Anderson

E-flat Clarinet
Rebecca Blake

Bass Clarinet
Dani Bahr
Allison Simmons

Contrabass
Don Bishop

Bassoon
Kent Otis
Jennifer Skarda

Alto Saxophone
Richard Nobbe
Mandy Hillary

Tenor Saxophone
Patrick Summerhays

Baritone Saxophone
Chris Wilson

Horn
Steven Newbold
Miles Miller
Paul Johnson
Holly Bliss
Emily Bier

Cornet
Allison Slack
Sam Pettit
Mat Foley
Ryan White

Trumpet
Julie Ellison
Brandt Jensen

Trombone
Danielle Rassmussen
Sam Yamamoto
Jacob Tingen

Bass Trombone
Zac Crawford

Tuba
Ryan Lee
Peter Werner

Euphonium
Robert Lacey
Shizuka Matsuzuki
Rebecca Blake

Percussion
Jared Morris
Jed Blodget
Clarissa Glassett
Ryan Flores
Ryan Nashif

String Bass
Kelli Tree

Wind Symphony and Symphonic Band
Wednesday, December 6, 7:30 p.m.
de Jong Concert Hall
$9 ($3 off with BYU or student ID)

This musical event is the twenty-third performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Faculty Recital

Will Kimball
Trombone

Scott Holden
Piano

7:30 p.m.
1 November 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Trombone Concerto, op. 114 — Derek Bourgeois (b. 1941)
- Allegro
- Adagio
- Presto

Lyric Fantasia for Solo Trombone — Kellach Waddle (b. 1968)
- *World Premiere

Sonata No. 2 for Trombone and Piano — Richard A. Monaco (1930–1987)
- Allegro
- Moderato, espressivo
- Allegro molto

INTERMISSION

Concerto pour Trombone — Henri Tomasi (1901–1971)
- Andante et Scherzo-Valse
- Nocturne
- Tambourin

Wintermute — Bruce Hamilton (b. 1966)

This musical event is the twenty-second performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Michelle Little
Piano

in Sophomore Recital

Student of Jeffrey Shumway

Assisted by
Stephanie Talbot, *piano*

9:30 p.m.
2 November 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

French Suite in C Minor, BWV 813 — Johann Sebastian Bach (1685–1750)
- Allemande
- Courante
- Sarabande
- Air
- Menuet
- Gigue

Sonata in A Major, Hob. XVI: 15 — Franz Joseph Haydn (1732–1809)
- Allegro
- Menuet and Trio
- Presto

Suite Espanola, op. 47 — Isaac Albeniz (1860–1909)
- Cataluña
- Asturias (op. 232, no.1, added 1898)
- Cuba

Concerto in B–flat Major, op. 83 — Johannes Brahms (1833–1897)
- Allegro appassionato

Stephanie Talbot, *piano*

This musical event is the twenty-fifth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

The Music of Clara Wieck Schumann

The Fifth Annual "Sophie's Daughters" Recital of Germanic Female Composers' Works

Featuring Performances by Faculty and Students from the BYU School of Music

Ruth Christensen, *coordinator*
Robin J. Hancock, *piano*

Michelle Stott James, *narrator*
Melanie Antuna, *narrator*
Erin Swenson, *narrator*

7:30 p.m.
2 November 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Romanze in B Major, op. 5, no. 3 — Clara Wieck Schumann (1819–1896)

Gerta Grimci, *piano*

Scherzo in D Minor, op. 10

Emily Walker, *piano*

Liebst du um Schönheit, op. 12, no. 4

Allyson Hansen, *soprano*

Sie liebten sich beide, op. 13, no. 2

Sarah Callahan, *mezzo-soprano*

Ich hab' in deinem Auge, op. 13, no. 5

Hyrum Weibell, *baritone*

From *Quatre pièces fugitives,* op. 15

Larghetto

Scherzo

Stephanie Talbot, *piano*

From *Drei Romanzen für Violine und Klavier,* op. 22

Allegretto

Stephanie Talbot, *piano*

Matthew Brewster, *violin*

Das ist ein Tag, der Klingen mag, op. 23, no. 5

Sarah Callahan, *mezzo-soprano*

Mein Stern

Shaunel Watts, *soprano*

Am Strande (1840)

Ruth Christensen, *mezzo-soprano*

Das Veilchen

Ruth Christensen, *mezzo-soprano*

March in E–flat Major

Emily Walker, *piano*
Maria Heward, *piano*

Notes

The Sophie Archive is a digital library that contains more than 245 titles by German-language women writing between 1740 and 1923. These texts—which have previously been out of print and difficult to access—include a broad spectrum of genres, including novels, stories, dramas, autobiographies, letters, travel journals, art, and poetry. The archive is sponsored by the Coalition of Women in German with funding from Brigham Young University's College of Humanities, Department of Germanic and Slavic Languages, ORCA, the Women's Research Institute, the Laycock Center for Collaboration in the Arts, and more.

In 2002 Dr. Ruth Christensen suggested that music be included in the digital database, and each year since then annual recitals of works by Germanic female composers have been held, highlighting works that have generally been unfairly neglected. In many cases, the works' American premieres have occurred at BYU at these annual "Sophie's Daughters" recitals. Dr. Christensen and several students from both the School of Music and Department of German and Slavic Languages have located musical scores in libraries and archives in Germany and Austria each summer; then the students participate in composer research, text translation, and preparation for performance. All annual recitals are recorded for inclusion in the digital archive. For more information, please visit http://sophie.byu.edu/daughters/ where you may look at programs and listen to audio clips from previous recitals.

Thanks to Dr. Michelle James and to students from the Department of Germanic and Slavic Languages for translations of song texts on tonight's program, and for work on narrations and other research. Thanks to all the performers participating this evening.

This musical event is the twenty-sixth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Chamber Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
3 November 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Concerto Grosso, op. 3, no. 2 — George Frideric Handel (1685–1759)

- Vivace
- Largo
- Allegro
- Minuet
- Gavotte

Concerto No. 2 for Flute and Orchestra in D Major, K. 314 — Wolfgang Amadeus Mozart (1756–1791)

- Allegro aperto
- Andante ma non troppo
- Allegro

April Clayton, *flute*

INTERMISSION

Symphony No. 3 in E-flat Major, op. 55, "Eroica" — Ludwig van Beethoven (1770–1827)

- Allegro con brio
- Marcia funebre—Adagio assai
- Scherzo—Allegro vivace
- Finale—Allegro molto

BYU Chamber Orchestra
Fall 2006

Violin I
Robert Landes
Heather Rust
Lynda James
Mindy Davis
Tony Perez
John Kovalenko
Ashley Kunz
Emily Orton
Tiffany Van De Graaf
Heather Chan

Violin II
Jessica Jenson
Bonnie Frazier
Melanie Hogg
Ashley Boulter
Kaitlin Nelson
Jessie Olsen
Danielle Swain
Katherine Fidel

Viola
Tally Oldroyd
Carrie Maxwell
Andrew Snow
Gina Roper
Brian Clement
Angela Miller

Cello
Scott Lesser
Sharon Meilstrup
Andrew Clement
Rachel Harlos
Jennifer Chandler
Natachia Li

Bass
Brian Jones
Matt Young
Robert Qualls

Harpsichord
Ruth Eldredge

Flute
Marianne Cutchins
Kimberly Andre

Oboe
Julia Hobbs
CarlyAylworth

Clarinet
Dane Skabelund
Alison Simmons

Bassoon
Jorge Torres
Erin Tippets

Horn
Dan Omer
Nick Dudoich
Steven Newbold

Trumpet
Randy Lee
Michelle Waite

Tympani
Jared Morris

BYU Philharmonic Orchestra
Tuesday, 28 November, 7:30 p.m.
WEBER–Oberon Overture
BRUCH–Concerto for Clarinet and Viola
Jaren Hinckley, *clarinet*
Claudine Bigelow, *viola*
SHOSTAKOVICH–Symphony No. 5
$9 ($3 off with BYU or student ID)

Symphony Orchestra
Tuesday, 5 December, 7:30 p.m.
Free

University Orchestra and University Strings
Tuesday, 12 December, 7:30 p.m.
Free

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the twenty-eighth performance sponsored by the BYU School of Music for the 2006–2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Robert Davis
Horn

in Graduate Recital

Student of Laurence Lowe

Assisted by
Gerta Grimci, *piano*
Laurence Lowe, *horn*
Tamra Davis, *violin*
Heather Rust, *violin*
Andrew Snow, *viola*
Scott Lesser, *cello*

Required for the Master of Music Degree
with an Emphasis in Horn Performance.

5:30 p.m.
4 November 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Concerto for Horn and Strings — Gordon Jacob (1895–1984)
- Allegro moderato
- Adagio molto
- Allegro con spirito

Fantasy for Horn, op. 88 — Malcolm Arnold (b. 1921)

Sextet in E-flat Major, op. 81b — Ludwig van Beethoven (1770–1827)
- Allegro con brio
- Adagio
- Allegro

This musical event is the twenty-nineth performance sponsored by the BYU School of Music for the 2006–2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Angela Dastrup
Harp

in Sophomore Recital

Student of Nicole Brubaker Brady

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

1:00 p.m.
4 November 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Introduction and Variations on Themes from Bellini's Opera *Norma* — Elias Parish Alvars (1808–1849)

Le jardin mouillé — Jacques de la Presle (1888–1969)

Pièce en sol (Transcribed for harp by Henriette Renié) — Johann Sebastian Bach (1685–1750)

Ballade, op. 28 — Carlos Salzedo (1885–1961)

INTERMISSION

French Suite No. 6 in E Major — Johann Sebastian Bach (1685–1750)

- Allemande
- Courante
- Sarabande
- Gavotte
- Polonaise
- Bourrée
- Menuet
- Gigue

Fantaisie sur un thème de l'opera *Eugene Onegin* — Ekaterina Walter Küne (1870–1951)

This musical event is the thirty-first performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Steve Benne
Bass

Robin Hancock
Piano

7:30 p.m.
7 November 2006
Auditorium
Karl G. Maeser Memorial Building

PROGRAM

Aria	Nicolo Porpora (1686–1768) Arr. Philip Simms
Tarantella	Giovanni Bottesini (1821–1889)
Fantasy Pieces, op. 73 Zart und mit Ausdruck Lebhaft, leicht Rasch und mit Feuer	Robert Schumann (1810–1856) Arr. Mark Bernat
Sonata No. 6 in A Major Adagio Allegro (molto moderato)	Luigi Boccherini (1743–1805) Arr. Stuart Sankey
Concerto No. 2 in B Minor Allegro Moderato Andante Allegro	Giovanni Bottesini

Meet the Artist

Steve Benne is currently principal double bassist with the Knoxville Symphony and Chamber Orchestras. Before coming to Knoxville, he performed across the United States and Europe as the principal double bassist for the New American Chamber Orchestra (NACO), based first in Detroit and then in Granada, Spain.

With NACO, he performed at major European music festivals, including the Grec Festival (Barcelona), Korsholm Music Festival (Vassa, Finland), Priory of Chirens Chamber Music Festival (near Voiron, France), and Uppsala Festival (Uppsala, Sweden), as well as performing at the Philharmonic Hall in Berlin and Salle Pleyel in Paris.

In the U.S., Steve has performed with the Florida International Festival, L.A. Philharmonic Institute, Aspen Music Festival, Grand Teton Music Festival, and Spoleto Festival (Charleston, SC). As a recitalist, he has played in Granada, Spain, Asheville, North Carolina, and Knoxville, Tennessee. Next spring he will be performing the Harbison Concerto for Bass Viol with the KSO and finishing his master's degree in performance at Indiana University.

Steve has studied with such noted teachers as Lawrence Hurst, Stuart Sankey, Murray Grodner, Eldon Obrecht, and Audrey Bush. He plays a Cremonese bass made in 1683 by Aegidius Barzellini and is the founder of the Knoxville Chamber Music Festival and Bass Workshop.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Saxophone Chamber Recital

7:30 p.m.
7 November 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Scherzo, from String Quartet in E Minor, op. 44, no. 2 — Felix Mendelssohn (1809–1847), Arr. Nobbe

Badinerie for Saxophone Quartet — Claude Ricard

Quatour Pour Saxophone — Faustin Paul JeanJean (1900–1979)
- Gaieté Villageoise
- Doux Paysage — Maurice A. JeanJean (1875–1946)
- Papillons
- Concert Sur la Place

Richard Nobbe III, *soprano saxophone*
Justin Knapp, *alto saxophone*
Ellen Magleby, *tenor saxophone*
Jamie Kim, *baritone saxophone*

Introduction et Scherzo — Robert Clérrisse (1899–1973)

Sérénade Mélancolique — Robert Clérrisse

The Cascades — Scott Joplin (1868–1917), Arr. Frackenpohl

Mandy Hillary, *soprano saxophone*
Molly Hanson, *alto saxophone*
Rachelle Reid, *tenor saxophone*
Vanessa Barrie, *baritone saxophone*

Allegro Molto Quasi Presto, op. 18, no. 2 — Ludwig van Beethoven (1770–1827), Arr. Frascotti

I Like Rats, But I Don't Like HAYDN — Chiel Meijering (b. 1954)

Sonatina in Funk Minor, Round I — Chris Wilson (b. 1984)

Fantasia en Form de Plombier — Randall Brown (b. 1984)

Tides of Darkness for Saxophone Choir — Skyler Murray (b. 1985)

Randall Brown, *soprano saxophone*
Patrick Summerhays, *alto saxophone*
Skyler Murray, *tenor saxophone*
Chris Wilson, *baritone saxophone*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
Performing Arts Series

presents

25th Anniversary RHAPSODY IN TAPS

Lindsa Sohl-Ellison, *artistic director*
Brock Cilley, *lighting designer and technical director*
John Feinstein, *sound designer*

7:30 p.m.
9 November 2006
de Jong Concert Hall
Harris Fine Arts Center

About the Company

Rhapsody In Taps, a Los Angeles based touring company, features seven tap dancers, six jazz musicians and guest artists. The modern dance background of Artistic Director/Choreographer, Linda Sohl Ellison, is reflected in RITís diverse repertoire, which pays tribute to tapís heritage, yet remains innovative. RIT has led the tap resurgence that began in the 1980s in creating exciting, original repertoires and maintaining a consistent ensemble of dancers.

Founded in 1981, RIT has a history of creating and performing original works. Their efforts have been assisted by grants from the National Endowment for the Arts (NEA), Los Angeles Department of Cultural Affairs, James Irvine Foundation, Panasonic, Target, California Arts Council, N/S/C Partnership, Brody Arts, Times Mirror, and others. The company has created more than 55 works. Music commissions include works by jazz artists Al ì Tootieî Heath, Cedar Walton, Louie Bellson, Phil Wright, Gildo Mahones; collaborations with noted percussionists, Monti Ellison, M.B. Gordy, Michael Bissonnette, Brent Lewis and projects with world music masters I Nyoman Wenten and Leo Chelyapov. In 1986, RIT performed at UCLAís Royce Hall with an all star jazz big band and later performed concerts with the Louie Bellson Big Band.

The company emjoys affiliations with Americasí Tap Masters, performing with Los Angeles tap legend Eddie Brown from 1985 until 1992, and presenting solo tap veterans in concert including Sandman Sims, Charles ì Honiî Coles, Steve Condos, Bunny Briggs, Arthur Duncan, Leonard Reed, Frances Nealy and RIT soloist Fred Strickler. A highlight for RIT was choreographing with Gregory Hines in *Toeing the 3rd and Fifth*. Other NEA supported choreographic commissions include works by Fred Strickler (1993), Keith Terry (1994), Brenda Bufalino (1998), Sam Weber (2002), and Linda Sohl Ellison (2000, 2001, 2006).

With funding from the James Irvine Foundation in 1999 2000, RIT began a unique and ambitious collaborative project, an in depth work for tap, Balinese gamelan music, and Balinese inspired movement. This two year collaboration between Linda Sohl Ellison, I Nyoman, Nanik Wenten, and RIT resulted in a 40 minute, four section work, *Nusantara* (Bridge Between Islands). A phase two grant from the Irvine foundation in 2001 2002 supported touring *Nusantara* in California. RITís 2005 tap/percussion collaboration with Monti Ellison, *Stroke of the Oarsmen*, received two Lester Horton Dance Awards for Outstanding Choreography and Outstanding Performance from the Dance Resource Center. In 2006, commemorating RITís 25th Anniversary, Sohl Ellison collaborated with Russian composer and clarinet virtuoso, Leo Chelyapov to create *Laughing With Tears*, a four part RIT ensemble work combining tap dance and Jewish klezmer music.

RIT has enjoyed touring engagements in California, New Mexico, Michigan, Utah, Florida, Oregon, Colorado, Canada and New York. In 2000, RIT spent two weeks in Bali performing with I Nyoman Wenten and his musicians. Besides the inspiration gained from the people, the company created its tap version of the Kecak (Monkey Chant) in Payangan, Bali.

The Companyís performance history also includes four television appearances (KNBC and KCET), performing at L.A.ís Dorothy Chandler Pavilion, a New York debut at Lincoln Center Out of Doors Festival, San Franciscoís prestigious Stern Grove Festival, three concerts at the Redlands Amphitheatre, plus 20 annual seasons at the Aratani/Japan America Theatre in Los Angeles and 19 annual seasons in Orange County. The Companyís annual Los Angeles Season at the Aratani/ Japan America Theatre each October features a public concert and a free Childrenís Program for students from the Los Angeles Unified School District. RITís childrenís program has been one of LAUSDís most successful and popular events since its inception in 1991.

In the last 25 years, RIT has produced numerous tap events of international significance to preserve and promote tap dance. For many years, RIT co produced the *Essence of Rhythm*, concerts featuring Americaís tap legends and solo artists. In 1993, 1995 and 1997, Rhapsody In Taps and Orange Coast College co produced the Southern California Tap Festival. Each year Rhapsody In Taps celebrates National Tap Dance Day by offering a day of master classes in Long Beach, taught by RIT artists and special guests.

PROGRAM

Dark Eyes (1986)	Choreography: Linda Sohl-Ellison Music: Arranged by Jeff Wright Performed by: Pauline Hagino, Holly Scheaal-Mehling, Linda Sohl-Ellison, Bob Carrol, Mindy Millard, Gabriel Copeland, and musicans
Rhythm Tap Improvisation (Premiere)	Choreography: Bob Carroll Performed by: Bob Carroll and musicians
Los Coyotes Diagonal (2000)	Choreography: Linda Sohl-Ellison Music: Jeff Mayor Costumes: Ro George Performed by: Holly Scheall-Mehling, Mindy Millard, Gabriel Copeland, Hiroshi Hamanishi and musicians
Espiritu (2001)	Choreography: Linda Sohl-Ellison Music: Monti Ellison Costumes: Ro George Performed by: Linda Sohl-Ellison and Monti Ellison
Tribute to Gregory Hines:	
I. Video Montage Gregory: In Creative Process Rehearsals with Rhapsody in Taps at Katnap Studio, Venice, CA (1990)	Video Editor: Barry Meyers Photos: Chris Cuffaro LA Times Photos: Gary Friedman Additional Photos: Negrita Jayde and Colorado Dance Festival Archives.
II. Toeing the 3rd and Fifth (1990)*	Choreography: Gregory Hines Music: Clayton Cameron Performed by: Pauline Hagino, Linda Sohl-Ellison, Mindy Millard, Holly Scheall-Mehling, Bob Carroll, Gabriel Copeland, Hiroshi Hamanishi and musicians.

INTERMISSION

Stroke of the Oarsmen (2005)	Choreography: Linda Sohl-Ellison Music: Monti Ellison Costumes: Ro George
I. Adrift	Performed by: Linda Sohl-Ellison, Monti Ellison, Bob Fernandez
II. Uneven Keel	Performed by: Pauline Hagino and Monti Ellison
III. Cast and Crew	Ensemble
IV. Whirlpool	Performed by: Gabriel Copeland, Hiroshi Hamanishi, Mindy Millard, and Holly Scheall-Mehling
V. Gulls	Performed by: Bob Carroll and Bob Fernandez
VI. Land Ho!	Ensemble
Instrumental	Performed by: Tim Messina, Joe Rotondi, Jardine Wilson, Chris Blondal and Bob Fernandez
Banderillas (1991)	Choreography: Linda Sohl-Ellison Music: Jeff Mayor Costumes: Tim Wilson Performed by Linda Sohl-Ellison, Bob Carroll, Mindy Millard, Pauline Hagino, Holly Scheall-Mehling and musicians
Finale	Performed by: Entire Company

* The creation and premiere of *Toeing the 3rd and Fifth* was made possible, in part, by the company's first grant from the National Endowment for the Arts and through the generosity of Gregory Hines. We are pleased to share with you our moment in the vast tap legacy of friend and mentor, Gregory Hines.

Linda Sohl Ellison, *artistic director* and *choreographer,* co founded RIT with Toni Tack in 1981. Linda has a BFA from Ohio University in Dance and Graphic Design and an MA from UCLA. Her training includes studies under the great tap masters Foster Johnson, Eddie Brown, Honi Coles, and Buster Brown. Recognized for her choreographic innovation in tap, she has been awarded five Choreographers' Fellowships from the National Endowment for the Arts, two Irvine Fellowships in Dance (1999, 2001) and a Dance: Creation to Performance grant (2006) from the James Irvine Foundation. She has received Choreography Fellowships from the California Arts Council, Arts Council for Long Beach, Public Corporation for the Arts, National Association for Regional Ballet and California Community Foundation. In 2006 she received a Lester Horton Dance Award for Outstanding Choreography from the DRC and a Distinguished Alumni Award from Ohio University. She is a professor of Dance at Orange Coast College where she has taught many dance forms since 1978. Linda has toured throughout internationally teaching and performing. She was the founder and director of the Southern California Tap Festival from 1993 97 and has appeared on many festivals and tap documentaries.

Tim Messina, *musical director* and *woodwinds*, studied at the Berklee College of Music and New England Conservatory. He also studied privately with clarinet virtuoso Eddie Daniels and saxophonist George Coleman. In addition, he worked with Dizzy Gillespie. He has recorded with Tony Bennett, Prince, U2, Bob Dylan, various film soundtracks, and has played in the pit orchestras for numerous shows on Broadway including *Cabaret*, *Grease*, *Guys and Dolls*, *Dream Girls* and *Sophisticated Ladies*. Tim currently tours with the Brian Setzer Orchestra and various artists.

Bob Carroll, *soloist*, has tapped in film, television, and stage productions. His mentor was the late Louis DaPron. Bob is a former member and soloist with Manhattan Tap and was part of the original cast and touring company of Caution: Men at Work, Tap. He has worked as a tap coach/advisor for 20th Century Fox Studios and with many noted choreographers including Heather Cornell, Alfred Desio, Twyla Tharp, and Debbie Allen. Bob has taught workshops in the U.S. and Japan and currently teaches tap at Santa Monica College.

Joe Rotondi, *piano*, began studying piano with his father, Joe Rotondi, Sr., at age five. A Grammy Award winner, he has toured internationally and with many Latin Jazz greats: Tito Puente, Arturo Sandoval, Poncho Sanchez, Paquito D Rivera, Alex Acuna, Nestor Torres, and with renowned Salsa artists Celia Cruz, Israel Cachao Lopez, and Giovanni Hidalgo. Joe was the regular pianist on the Paul Rodriguez TV show. He has performed with Doc Severinsen, Jose Feliciano, Vikki Carr, and Ricky Martin. His recording credits include CDs with Herb Alpert, master congero Francisco Aguabella, Tol, KLON Latin Jazz Allstars, Susie Hansen, and Pete Escovedo. Joe recorded two albums with Armando Manzanero, is featured on Linda Ronstadtís Grammy Award winning album, *Frenesi*, and can be heard on the soundtracks of *Dirty Dancing* and *Mambo Kings*.

Pauline Hagino, founding member of *RIT* and assistant rehearsal director, has supported the company for 25 years with her artistry and unwavering commitment. Her interest lies in developing musicality and broadening the format of rhythm tap to include other expressive qualities and elements of dance not associated with tap. Pauline has also studied modern dance with Louise Burns, Viola Farber, Larry Clarke, and performed with Jeff Slayton and Dancers. She has taught at CSU Long Beach, Mount San Antonio College, MiraCosta College, the Jones Ludin Studio in Honolulu, Hawaii, and is currently on the faculty at Orange Coast College and DeFore Dance Center.

Jardine Wilson, plays acoustic bass, electric bass, and chapman stick. He has studied extensively with highly regarded instructors Bill Rene, Roberto Miranda, and Paul Edwards of the group Kittyhawk. Jardine has performed and recorded with Thelma Houston, The Fifth Dimension, Johnnie Otis, and Coke Escaveto. Currently he plays in local jazz clubs in L.A. and works as a sound engineer.

Mindy Millard has studied extensively with tap masters Sam Weber, Fred Strickler, Linda Sohl Ellison, Mark Mendonca, and Christy Hernandez. A graduate of California State University, Fresno, she has been teaching dance since 1992. Mindy teaches at Santa Ana College, Saddleback College, West Coast Dance Academy, and is the Artistic Director for the tap company, Tap Overload. Mindy appears in the short film, *Tap Heat*, starring Arthur Duncan and Jason Samuels Smith and featuring choreography by Danny Daniels. She danced on the 2003 Jerry Lewis Telethon national television broadcast in an Emmy winning tribute to tap dancing choreographed by Jason Samuels Smith.

Chris Blondal, *drummer*, was born in Calgary, Alberta, Canada. His training began at age seven in Vancouver where he was exposed to many musical styles. He studied with the principal percussionist for the Vancouver Symphony Orchestra and performed in several junior orchestras and small percussion ensembles. Chris has extensive tour experience performing on cruise ships. In Los Angeles he studied with Joe Porcaro, Alex Acuna, David Garabaldi, Richard Wilson, and Carlos Vega and has performed with jazz artists David Gafield, Mark Isham, and Phill Upchurch. Chris has recorded on film scores and sound tracks, including *Fight Club*, *Nurse Betty*, and *The Slums of Beverly Hills*.

Holly Scheall Mehling began studying tap with former RIT member Monie Adamson. She has an MFA in dance from the University of California Irvine and BA in theater from California State University Chico. Holly performed with the Chico Ballet, Ballet Pacifica, Chico City Light Opera and appeared on Foxís MADTV. She has taught tap, ballet, jazz, and Pilates at UC Irvine and Chapman University, Irvine Valley College, and Ballet Pacifica Conservatory. Holly is the Dance Director/Teacher at Saint Margaretís Episcopal School in San Juan Capistrano.

Bob Fernandez is a world percussion musician who has performed and recorded music from his Cuban heritage and music from the 20th century western classical repertoire since the early 1970s. He has received degrees from the CalArts, USC and has studied Latin and Afro

Cuban music with master Pedro Orta and Francisco Aguabella in the United States. He also received training in traditional and contemporary styles of Cuban percussion in Havana with Maestros Changuito, Angel Bolanos, and Julio Guerra. Bob composes, performs, and records in various groups in California, is presently on the faculty at California State University, L.A., and has authored a book *The Afro Cuban Tradition: Folk Musics of Cuba*. He has worked with John Cage, John Adams, Frank Zappa, and did a three year world tour with Barry Manilow. His grants and awards include American Composersí Forum/Artist Residencies, Composerís Suitcase Pilot Series, National Endowment for the Arts Consortium Commission, and a California Arts Council touring grant.

Gabriel Copeland has studied tap with Joy Hewitt, Chance Taylor, Jim and Linda Sohl Ellison. Gabe is a choreographer for Tap Overload and has taught tap at the South Orange County School of the Arts. He has performed in musical theater productions including Fullerton Civic Light Operaís *Crazy For You* and as Snoopy in Saddlebackís *You re a Good Man Charlie Brown*. In 2000 Gabe was the recipient of the Tap Legacy Award for excellence in choreography and performance from Orange Coast College, and in 2005 he was nominated for a Lester Horton Dance Award for outstanding male dancer from the Dance Resource Center.

Monti Ellison is an accomplished percussionist, composer, and performer. He has performed worldwide with Harry Belafonte, Stephanie Mills, Lonnie Liston Smith, Little Steven, and others. As a dance musician he spent 15 years at the Alvin Ailey School in New York as head staff musician and currently he is an accompanist at CSU, Long Beach, Loyola Marymount, Orange Coast College, and St. Josephís Ballet. He has composed numerous scores including Judith Jamisonís *Divining* for the Ailey Company, percussion score for the New York based Urban Arts Corpsí production of *Alice in Wonderland* directed by Vinette Carroll and choreographed by Talley Beatty; *JAZZ* for jazz choreographer Jose Meier; *Dat s Right*, *Espiritu*, *Riptide*, *FOIL/Copper, Zinc, Brass*, and *Stroke of the Oarsmen* for RIT and compositions for the Monti Ellison Percussion Ensemble. Monti also teaches African dance and drumming.

Hiroshi Hamanishi, *apprentice*, has toured nationally and internationally with the production of *Caution: Men at Work*, Tap. He has had the pleasure of danc ing with Dianne Walker, Arthur Duncan, and Gregory Hines. He has also danced for Absolut Vodka Tap Promotion, Tap Overload, Dance Spectrum Series hosted by Deborah Brockus, and has won on the Extreme Gong Show. He has studied with many great tap masters, including the late Paul Kennedy. Hiroshi is on faculty at California Conservatory of the Arts, El Camino College, and Cal State.

ACKNOWLEDGEMENTS

RIT expresses gratitude to the following organizations for their support:

Target
Arts Council for Long Beach
National Endowment for the Arts
Dance: Creation to Performance Program
(Funded by the James Irvine Foundation
and administered by Dance/USA)
City of Los Angeles Department of Cultural Affairs

RIT ADMINISTRATION

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Lawrence Green
Guitar

Faculty Artist Recital

7:30 p.m.
9 November 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Verano Perteño	Astor Piazzolla (1921–1992)
Sonatina meridional Campo Copla Fiesta	Manuel Ponce (1882–1948)
Variations on the Hymn Tune, Kingsfold	Lawrence Green (b. 1954)
English Suite, op. 31 Prelude Folk Song Round Dance	John W. Duarte (1919–2004)
Sons de Carilhões (Maxixe-Chôro)	João Guimarães (1908–1967)
Mallorca (barcarola), op.202	Isaac Albeniz (1860–1909)
Recuerdos de viaje, op.71 Rumores de la Caleta (malagueña)	Isaac Albeniz
Taquito Militar	Mariano Mores (1918–1984)

This musical event is the thirty-fifth performance sponsored by the BYU School of Music for the 2006–2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

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Guest Artists

Ocotillo Winds

Martin Schuring, *oboe*
Robert Spring, *clarinet*
Albie Micklich, *bassoon*

7:30 p.m.
10 November 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Suite pour Trio d'Anches (1949) — Alexandre Tansman (1897–1986)
- Dialogue
- Scherzino
- Aria
- Finale

Divertissement (c. 1928) — Ervin Schulhoff (1894–1942)
- Ouverture
- Burlesca
- Romanzero
- Charleston
- Tema con Variazioni e fugato
- Florida
- Rondino–Finale

Habanera from Aires Tropicales — Paquito D'Rivera (b. 1948)

Trio (1921) — Heitor Villa-Lobos (1887–1959)
- Anime
- Languissamente
- Vivo

The **Ocotillo** refreshing, entertaining breeze from the desert Southwest Its fast paced pr acked with the dynamic energy of three virtuosos: oboist Martin Schuring, clarinetist Robert Spring, and bassoonist Albie Micklich. With repertoire from the French countryside, the Brazilian rainforest, and downtown Phoenix, their concerts are anything but dry.

Martin Schuring, associate professor of oboe, has held orchestral positions with the Hong Kong Philharmonic, Florida Orchestra, and Phoenix Symphony Orchestra. Since 1980 Schuring has been a regular participant at the Grand Teton Music Festival, playing English horn and oboe in the Festival Orchestra as well as making frequent appearances on the Festival's chamber music series. In other summer activities, he has participated in the Bach Aria Festival, served as professor of oboe at the Londrina Music Festival in Brazil, performed as principal oboe of the Orchestre Philharmonique Rhodanien, and professor of oboe at the Academie Europeénne de Musique in Tournon-sur-Rhône, France. Schuring has recorded for Philips, Koch International, MMC, and Summit Records, both as soloist and as an orchestral player, including the world premiere recording of Oboe Concerto, op. 57, by Eric Funk with the Prague Radio Symphony on the MMC label.

As editor, Schuring has prepared a new edition of the Barret Oboe Method for Kalmus. Articles on pedagogical topics have been published in *The Double Reed*, *Flute Talk*, and *Texas Bandmaster's Journal*. He has performed at every conference of the International Double Reed Society since 1997, including featured concerto performances at the 2000 and 2001 conferences. As a member of the wind trio Ocotillo Winds, and as a soloist, Martin regularly performs and gives master classes at universities and concert venues throughout the country. Martin Schuring serves on the executive board of the IDRS, holding the office of first vice president. Together with bassoon colleague Jeffrey Lyman, he hosted the 1998 IDRS Conference at Arizona State University. Mr. Schuring studied at the Curtis Institute of Music with John de Lancie.

Robert Spring has "dazzled his audience . . . [with] flawless technique," according to *The Clarinet Magazine*, and been described as "one of this country's most sensitive and talented clarinetists," by the *Arizona Republic*, and "a formidable soloist . . . [who] played with great emotional life" by the Danish magazine, *Politiken.* Spring's recording of Grawemeier Award-winning composer Joan Tower's works for clarinet, was described by *Clarinet Magazine* as "truly outstanding . . . One would be hard pressed to find better performances of contemporary music . . . [it is] first rate music performed with the highest professional standards." *The Instrumentalist Magazine* says of his recording, *Dragon's Tongue*, a CD of virtuoso music for clarinet and wind band, "His musicality and technique make this recording a must for every CD collection." *Fanfare Magazine* says of *Tarantelle*, music that the famous violinist Jascha Heifetz recorded on violin and performed on clarinet, "This recording was meant to amaze and, man, it succeeds."

The *America Record Guide* writes about his recent recording of the "Copland Clarinet Concerto," Spring is fabulous in the Copland. His phrasing is elegant swing tailored with great flow and a spread of tone colors and expressive subtleties. His low- and mid-range are especially warm, rich, and embracing and highly effective in the introduction and in the bridge to the jazzy finale. And boy what a finale! The pace is neatly judged to pick up at critical junctures so that, by the end, it feels like an improvised jam session." Spring attended the University of Michigan where he was awarded three degrees, including the doctor of musical arts degree. He was recently awarded the "Citation of Merit Award"

from the School of Music Alumni Society. His teachers included John Mohler, David Shifrin, and Paul Shaller. Spring has performed as a recitalist or soloist with symphony orchestras and wind bands in the United States, Canada, Europe, Asia and South America, and has been heard on National Public Radio's *Performance Today*. He frequently serves as clinician, adjudicator, and teacher on the faculties of several summer music festivals. He has published numerous articles on multiple articulation and other contemporary clarinet techniques. Spring was President of the International Clarinet Association from 1998-2000 and has performed for twelve International Clarinet Association conventions. He hosted the 1995 International Clarinet Association ClarinetFest at Arizona State University where he is presently professor of clarinet. Dr. Spring is also principal clarinet of the ProMusic Chamber Orchestra of Columbus, Ohio. He is a Buffet Artist, and plays the Buffet Greenline Clarinet exclusively.

Dr. Albie Micklich joined Arizona State University in 2006 as Associate Professor of Bassoon. Prior to this appointment Micklich was on the faculty of the University of Nebraska-Lincoln, University of Missouri-Columbia, Indiana University of Pennsylvania, and Michigan State University. An active member in the International Double Reed Society, Micklich performed at the conferences in Muncie, Indiana (2006), Melbourne, Australia (2004), University of North Carolina–Greensboro (2003), and University of West Virginia (2001). An active chamber musician, Micklich recently performed at the College Music Society conferences in San Antonio (2006), Quebec City (2005) and Alcalá de Henares (2005) and the International Clarinet Association conference in Tokyo, Japan (July 2005). He has performed in solo and chamber music recitals and master classes throughout the United States, Europe, Bermuda, and Brazil. As winner of Juilliard's concerto competition, Micklich gave his Avery Fisher Hall solo debut performing the New York premier of Ellen Taaffe Zwilich's *Bassoon Concerto* with Stanislaw Skrowaczeski conducting. Micklich can be heard on the recordings *Wind Chamber Music of Theodor Blumer, Vol. 2* with the Moran Quintet and *Vol. 3* (to be released in 2007), David Maslanka's *Woodwind Quintet No. 3, Music for Dr. Who* for bassoon and piano with the Missouri Quintet, and *Roger Daltry—A Celebration: The Music of Pete Townshend and The Who* with such artists as The Who, The Chieftains, David Sandborn and Sinead O'Connor. He has contributed on three PBS specials; *The Road Is All, The Monkey Trials* (winner of a 2003 George Foster Peabody Award) and *Distant Melodies, Postcards for Europe* (1993) and also the CD-ROM *The Juilliard Music Adventure* (1995).

Dr. Micklich received his doctor of music from Michigan State University, master of music from The Juilliard School and bachelor of science from Indiana University of Pennsylvania. His primary bassoon teachers were Barrick Stees, David Carroll and David Borst. He has performed with such orchestras as the Lincoln Symphony Orchestra, St. Louis Symphony, Lansing Symphony Orchestra, West Virginia Symphony, Johnstown Symphony, and Juilliard Orchestra.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Men's Chorus

Rosalind Hall, *conductor*
Bryson Mortensen, *assistant conductor*
Jared Oaks, *piano*
Shinji Inagi, *organ*

Women's Chorus

Jean S. Applonie, *conductor*
Lindsay Goodson, *assistant conductor*
Karali Soderquist, *piano*
Ruth Eldredge, *organ*

7:30 p.m.
10 11 November 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Student Life

Gaudeamus igitur — Traditional Student Song

Let us therefore rejoice while we are young,
After a merry youth and a bothersome old age,
We'll only have the grave.

This life of ours is short—short professors!
Death comes quickly and grabs us firmly,
No-one escapes!

Good Fellows Be Merry,
from *The Peasant Cantata* — Johann Sebastian Bach (1685–1750)

Mood Music from the Nineteenth Century

The Gondolier — Franz Schubert (1797–1828)

Saltarelle — Camille Saint-Saëns (1835–1921)

Consecration

Lord Make Me an Instrument of Thy Peace — John Rutter (b. 1945)

Lord, make me an instrument of Thy peace;
Where there is hatred, let me bring love;
Where there is injury, pardon;
Where there is doubt, faith;
Where there is despair, hope;
Where there is darkness, light;
Where there is sadness, joy;
And all for Thy mercy's sake.

O divine master, grant that I may not so much seek
To be consoled as to console;
To be understood as to understand;
To be loved as to love;
For it is in giving that we receive;
It is in pardoning that we are pardoned;
And it is in dying that we are born to eternal life.
—St. Francis of Assisi

I Love the Lord

Jean Sibelius
(1865–1957)
Arr. Ronald Staheli

I love the Lord. In Him my soul delights.
Upon His word, I ponder day and night.
He's heard my cry, brought visions to my sleep,
And kept me safe o'er deserts and the deep.
He's filled my heart with his consuming love,
And borne me high on wings of His great dove.

Yet oft I groan, "O wretched man am I!"
My flesh is weak, and I'm encompassed by
A world of sin, which holds me in its thrall,
If I give in and to temptations fall.
Then strength grows slack, I waste in sorrow's vale.
My peace destroyed, my enemies prevail.

Awake, my soul! No longer droop in sin.
Rejoice, my heart! And let me praise again
The Lord my God, who is my rock and stay
To keep me strict upon His straight, plain way.
O let me shake at the first sight of sin
And thus escape my foes without and in.
—Poetic paraphrase of II Nephi 4 by John S. Tanner

Prayer of Saint Richard of Chichester

Antony Baldwin
(b. 1957)

Thanks be to Thee, my Lord Jesus Christ,
For all the benefits which Thou hast given me,
For all the pains and insults which Thou hast borne for me,
O most merciful Redeemer, Friend and brother,
May I know Thee more clearly, love Thee more dearly,
And follow Thee more nearly, day by day.
—St. Richard, Bishop of Chichester

The Whole Armor of God — K. Lee Scott (b. 1950)

Give me, O Christ, the strength that is in Thee,
That I may stand in every evil hour;
Faints my poor heart except to Thee I flee,
Resting my weakness in Thy perfect power.

Give me to see the foes that I must fight,
Powers of the darkness throned where Thou shouldst reign;
Read the directings of Thy wrath aright,
Lest, striking flesh and blood, I strike in vain.

Give me to wear the armor that can guard
Over my breast Thy blood-bought righteousness,
Faith for my shield when fiery darts rain hard,
Girded with truth, and shod with zeal to bless.

Give me to wield the weapon that is sure,
Taking through prayer Thy sword into my hand,
Word of Thy wisdom, peacable and pure
So, Christ my Conqueror, I shall conqueror stand.

Yes, having all things done,
O Christ my Conqueror, I shall stand.
—Poetic paraphrase of Ephesians 6:10 by Henry Child Carter

Jeremy Goodson, *trumpet*

From the Tropics

Tahiti — Tahitian Folk Song
Arr. Jerolde Harris II

Yellow Bird — Norman Luboff

Hol' You Han' — Jamaican Folk Song
Arr. Paul Rardin

Men's Chorus
Rosalind Hall, *conductor*

Two Ave Maria Settings

Ave Maria — Gustav Holst (1874–1934)

Ave Maria gratis plena	Hail Mary, full of grace,
Dominus tecum,	The Lord is with thee,
Benedicta tu in mulieribus	Blessed art thou among women,
Et benedictus fructus ventris tui, Jesus.	And blessed is the fruit of thy womb, Jesus.
Sancta Maria, Mater Dei,	Holy Mary, Mother of God,
Ora pro nobis.	Pray for us.
Amen.	Amen.

Ave Maria — David MacIntyre (b. 1952)

Beloved Hymns

Grace — Arr. Mark Hayes

Wondrous Love — Arr. Betty Bertaux

O Love That Glorifies the Son — Lorin F. Wheelwright, Arr. Christine Davis

Ruth Eldredge, *organ*

From *Wicked*

Popular — Stephen Schwartz, Arr. Mac Huff

For Good — Stephen Schwartz, Arr. Mac Huff

Defying Gravity — Stephen Schwartz, Arr. Roger Emerson

Jed Blodgett, *drums*
Robert Qualls, *bass*

Women's Chorus
Jean S. Applonie, *conductor*

Men's Chorus

Rosalind Hall, *conductor*

Tenor I
Eric Allan
Alexander Alton
Kalani Anderson
Ryan Bessey
Benjamin Bird
Clinton Blanco
Daniel Cummings
Scott Draper
Jonathan D. Evans
William Evans
Kyle Fackrell
Ricki Gallacher
Alexander Grow*
Shawn Hammond
David Hatch
William Hatch
Jacob Haws
Ryan Hightower
Mark Holdaway
Kevin Johnson
Cameron Lee
Chieh-Ting Lin
Stephen Loper
David Maddox
Michael Martin
Daniel Maxwell
John Mills
Christopher Morgan
Brett Mower
Severin Nelson
Zachary Parkinson
Bryan Paul
John Peterson*
Robert Potter
Loren Poulson
Christopher Robison
John Rollins
Bradley Romney
Jethro Roxas
Brian Rudd
Tyler Sharp
Stewart Smith
Devan Weixler
Alec Westwood

Tenor II
Joshua Allen
Blake Anderson
Stephen Anderson§
Tyler Baer
Kurt Barton*
Jordan Booth
Christopher Brand
Jason Bray
Alex Bush*
John Calder
Eric Callison
Adam Calvert
David Christensen
Jacob Colvin
Joshua Cox
Jeffrey Cramer
Paul Curtis
Noah Driggs*
Stephen Francis
Brian Friedman
Kurt Gee
Jason Hamilton
Justin Hansen
John Hebda
Jed Jones
Mitchell Kelly
David Kimball
Darin Knapp
Adam Larson
Barret Lybbert
Miles Miller
Justin Morgan
Phillip Nako
Nathan Oaks
Nathan Owens
Aaron Packer
McKay Perkins
Bryce Peterson*
Cameron Poulter
Jacob Price
Brent Rowse*
Jordan Sebresos*
Nicholas Sherwood
Hugh Spackman
Mark Taggart
Jordan Turnbow
Robert Ward
Erik Wiglama
Evan Williams
David Zobell

Baritone
Adam Arnesen
Cole Ballard
David Beckstead†
Jeremy Borgia†
Chauncy Brinton
Joshua Bromley
Mark Brown
Preston Brown
Mark Burtenshaw
Anthony Butler*
Douglas Butler*
Joel Castleton
Adam Decker
Chad DeCoursey
Jordan Despain
Jesse Ellsworth
Cody Fehlberg
Andrew Ferguson*
Jared Geddes
Danny Gray*
Joel Griffin
Robert Hale
Travis Hancock
Jonathan Harmon
Jordan Hochstrasser
Jordan Holmes
Charles Krebs
Jonathan Laudie
Devin LuBean
Jared Mahoney
Alvaro Matamoros
Robert McGuire
Ian McKinley
Brady Mower*
Brian Mugleston
Andrew Muhlestein
Daniel Murdock
Jared Nielsen
Taylor Nordquist

Jared Oaks
Marc Olsen
Michael Olsen
Reed Olsen
Christopher Ortega*
Josh Ostler
James Pringle
Tyler Randall
Samuel Rojas
Daniel Sharp
Aaron Thomas
Richie Trimble
Ty Turley-Trejo
Michael Van Orden
Joshua Weatherstone
Charles Welch
Daniel Wilcox
Michael Wilson
Evan Witt
Taka Yanagita

Bass
Blake Ballard
Jackson Bell
Bryan Bennett
Doug Brewster
David Carroll
Harrison Collier
Aaron Curtis
Ben Dallin†
Jonathan Ditto
Brandon Doyle
Thomas Duncan
Travis Dyer
Jonathan C. Evans
Jonathon R. Evans
Robby Evans
Dustin Flanary
Andrew Ford
Jacob Frost
Kevin Geddes
Nicholas Gonzalves
Garrett Gretsch
Jordan Hack
Daxson Hale
Jacob Hansen
Jonathan Hintze
Malcom Holmes*
Ryan Holmes
Daniel Johanson
David Johnson
Eric Johnson
David Jones
Jeffrey Lark†
Tim Leishman
Ian Lindsay
Parker Mangum
Daniel McIntosh†
Glen Merrell
Josef Mielke
Evan Monson
Bryson Mortensen
Joseph Nichols
Jeffrey Parkes
Joseph Pawlowski
Marc Petersen
Austin Peterson
Benjamin Pettit
Tyson Ririe
Charles Roberts
Jordan Roper
Steven Schmidt
Malcolm Stewart
Gregory Von Forell
Michael Von Forell
Stephen Watson
Bryan Weed
Paul Wells
Jaxon Williams
Taylor Williams
Adam Zimmerman

**guitar*
†*percussion*
§*piano*

Men's Chorus

Blake Ballard, *president*
Bradley Romney, *vice president*
Cody Fehlberg, *vice president*
Will Evans, *vice president*
John Mills, *activities*
Jared Geddes, *attendance*
Ryan Hightower, *film*
John Calder, *outreach*
Jared Nielsen, *task force*
Chris Robison, *website*
Tyson Ririe, *yearbook*

http://menschorus.byu.edu

Women's Chorus

Jesse Leatham, *president*
Kadee Leavitt, *vice president*
Kate Maryon, *treasurer*
Kristen Christensen, *historian*
Tara Huston, *historian*
Breanne White, *publicity*
Adriana Sepulveda, *activities*
Chelise VanDeGraff, *wardrobe*
Anne Hamilton, *devotionals*
Elise Jordan, *devotionals*

http://womenschorus.byu.edu

This musical event is the thirty sixth performance sponsored by the BYU School of Music for the 2006 2007 season.

Women's Chorus

Jean S. Applonie, *conductor*

Soprano I
Emily Beesley
Kathryn Brough
Elizabeth Burrows
Kristen Christensen
Jessica Contreras
Elise Davis
Carolyn Dyer
Toni Evans
Megan Favero
Camille Finlinson
Annalise Godfrey*
Jill Greenwood
Kirsten Gudmundson
Anne Hamilton
Amanda Hampton
Emily Hendricks
Krystle Hessing
Amy Hoggan
Elise Jordan
Rachel Judd
Katherine Lewis
Sherstine Madsen
Melissa Manwaring
Christina Mclaws
Candice Schlosser
Karen Skaines
Carly Stitt
Jessica Taylor
Amber Toney
Eliza Twyman
Breanne White
Brooke Yates

Soprano II
Alyssa Cabrales
Mikale Clark*
Jennifer Cook
Celeste Cummings
Rachel Cunningham
CaroLynn Eustice
Heather Faerber
Jentry Fairbanks
Stacy Fairbanks
Emilie Gardner
Hannah Gearheart
Madeline Gearheart
Nancy Graf
Laurie Hamer
Jessica Heaton
Anne Marie Hyer
Ashley Johnston
Nancy Jones
Allison Keith
Andrea Krueger
Kadee Leavitt
Meriah Moffat
Catherine Papworth
Kathryn Pendleton
Elise Rasmussen
Megan Reichert
Marissa Roberts
Christie Salazar
Morgan Shaw
Heather Smith
Samantha Smith
Kathryn Sorber
Michelle Stay
Nancy Steele
Stacey Straw
Katherine Truscott
Chelise VanDeGraaff
Valerie Witt

Alto I
Stephanie Anderson
EvaLynn Bounous
Abigail Bradshaw
Kathryn Brown
Kirsti Burr
Shantal Cropper
Maria Dickson
Tara Ellingford
Rachel Ellis
Heather Evans
Brittany Frandsen
Lori Frost
Janel Furner
Michelle Hall
Melanie Hansen
Katherine Hawkes
Charlotte Haynie
Katie Hillam
Leslie Holladay
Sarah Hughes
Tara Huston
Tierra Jean
Debi Johanson
Lennika Johnson
Nicole Johnson
Melissa Kirby
Allison Klinger
Hilarie Laukat
Jessie Leatham
Kandis Lythgoe
Mandy Madsen
Torri Mahoney
Emily Masterson
Amanda Nash
Charlotte Palfreyman
Kirsten Peterson
Amy Robinson
Melissa Smith*
Kristi Spackman
Jenny Spencer
Ann Sumsion
Maren Sundahl
Kelsey Thomas
Sarah Thomas
Diana Valenzuela
AnnMarie Whyte
Cherish Wilcock
Megan Winegar

Alto II
Rebecca Allen
Sarah Anderson
Kendra Arguello
Emily Ball
Lauren Bangerter
Kelsey Brady
Allison Butterfield
Miranda Carroll
Angela Craft
Camille Crook
Ruth Eldredge
Ashley Eskelsen
Bridgette Ethington
Natalie Evans
Jodi Fluckiger
Megan Gadd
Katherine Gee
Ashley Ha
Wendy Hernandez
Jami Jackson
Meagan Jackson
Roseanne Kiser
Casey Kochevar
Lauran Lloyd
Ashlie Lohner
Kate Maryon
Melinda Maxwell
Carson McFarland
BG McGill
Karen McKay
Julie Miller
Whitney Morris
Rachel Ogilvie
Kathryn Olsen
Mindy Palmer
Leilani Ratliff
Lynda Richmond
Kalisha Roberts
Morgan Robertson
Carrie Robinson
Sarah Rowley
Amy Sawaya
Adriana Sepulveda
Gina Shumway
Ardis Smith
Ashlie Stitt*
Stacey Stone
Lisa Tate
Suzanne Whitehead
Victoria Wilding
Amy Wilson
Andrea Winn
Mary Yates

**section leader*

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Honors Woodwind Quintet

Kim Andre, *flute*
Julia Anderson, *oboe*
Susan Tanzie, *clarinet*
Amie Reynolds, *bassoon*
Jonathan Johnson, *horn*

Coached by
Christian Smith

Sponsored by the George E. Watkins
Gifts for Excellence in the Arts

1:30 p.m.
11 November 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

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- Thank you for not bringing babies or children too young to enjoy this concert.

PROGRAM

Quintette pour instruments à vent (1876) — Paul Taffanel (1844–1908)
- Allegro con moto
- Andante
- Vivace

INTERMISSION

Kleine Kammermusik, op. 24, no. 2 — Paul Hindemith (1895–1963)
- Lustig–Mäßig schnelle Viertel
- Walzer–Durchweg sehr leise
- Ruhig und einfach–Achtel
- Schnelle Viertel
- Sehr lebhaft

Maple Leaf Rag — Scott Joplin (ca. 1867–1917)
Trans. Frackenpohl

This musical event is the thirty-eighth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

LA UNIVERSIDAD BRIGHAM YOUNG
Facultad de Bellas Artes y Comunicaciones
Facultad Humanidades
La Escuela de Música
El Departamento de Español y Portugués
presentan

Canciones de las Américas

Celebrando los 50 Años de la Iglesia en Chile y el Perú y el IV Aniversario del Instituto de Estudios Vallejianos (IDEV)

J. Arden Hopkin, *barítono*
Emily Duke, *soprano*
Juan Hector Pereira, *tenor*
Monica Hymas, *piano*
Y la destacada artista peruana
Gabriela Quezada, *soprano*

19:30 horas
El 14 de noviembre de 2006
Madsen Recital Hall
Harris Fine Arts Center

Maestros de Ceremonia	Alberto Puertas,Coordinator Relaciones Públicas, IDEV Leda Ríos, Coordinadora de publicidad, IDEV
Bienvenida	Alvin Sherman, Jefe del Dpto. de Español y Portugués
Invocación	Leda Ríos
Himno nacional del Perú	
Lectura del poema de Vallejo MASA	Chris Lewis
Breves palabras	Mara L. García, presidenta, IDEV

Programa

Yo no sé si me quieres (California colonial) — Arr. Gertrude Ross
Nadie me quiere (California colonial)
J. Arden Hopkin

Júrame (México)	Maria Grever
Estrellita (México)	Manuel M. Ponce
Granada (México)	Augustín Lara
Andalucía (Cuba)	Ernesto Lecuona
Siboney (Cuba)	Ernesto Lecuona

Juan Pereira y Emily Duke

Tres cancioncitas del Mar (Puerto Rico) — Jack Delano
- Los catañecitos
- ¡A navegar!
- Catarcillo marinero

J. Arden Hopkin

Alma llanera (Venezuela)	Pedro Elias Gutiérrez
Arrunango (Venezuela)	Antonio Estévez
La campesina (Colomibia)	Jaime León
Yaraví (Ecuador)	Gerardo Guevara

Gabriela Quezada y Emily Duke

Estrella e lua nova (Brasil)	Heitor Villa Lobos
Boi bumba (Brasil)	Valdemar Henrique
El día que me quieras (Argentina)	Autor Lepera
Pueblito, mi pueblo (Argentina)	Carlos Guastavino

J. Arden Hopkin, Gabriela Quezada, Juan Pereira, Emily Duke

Maestros de Ceremonia

La Ramilletera (Perú)	Rosa Mercedez Ayarzas
Adiós, casa de la vida (Perú)	Alejandro Nuñez
La flor de la canela (Perú)	Chabuca Granda
India bella (Perú)	Rosa Mercedez Ayarzas
La Cusqueñita (Perú)	André Sas
La Marinera (Perú)	Rosa Mercedez Ayarzas

Gabriela Quezada, Emily Duke, J. Arden Hopkin, Juan Pereira

La flor del candil (Chile)	Juan Orrego-Salas
La Torcacita (Chile)	Luis Barragán
Vendo unos ojos negros (Chile)	Pablo Ara L.
Gracias a la vida (Chile)	Violeta Parra
Cuando rompa el alba (Chile)	Guillermo Bascuñán
Si vas para Chile (Chile)	Chito Faró

Juan Pereira, J. Arden Hopkin, Emily Duke, Gabriela Quezada

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Group for New Music

7:30 p.m.
15 November 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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Thank you for not bringing babies or children too young to enjoy this concert.

PROGRAM

All Views of One — Brooke Corbridge

Expansion, Contraction — Nicholas Greer

Seasons — Joshua K. Harris

Electroacoustic Studies, Part I

Between Moons — Jeff Broadbent

String Quartet No. 2 — Bart Gibb

Change for the Better — Stephen Anderson

Electroacoustic Studies, Part II

String Quartet No. 1 — Benny Bidwell

At Your Fingertips — David Snedegar

This musical event is the forty fourth performance sponsored by the BYU School of Music for the 2006 2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Miles Miller
Horn

in Junior Recital

Student of Laurence Lowe

Assisted by
Daniel Gledhill, *piano*
Natalie Cope, *soprano*

5:30 p.m.
16 November 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Sonata for Horn and Piano — Crawford Gates (b. 1921)
- Romanza

Nocturnes: a cycle of five songs — Arnold Cooke (1906–2005)
- The Moon
- Returning, We Hear the Larks
- River Roses
- The Owl
- Boat Song

Natalie Cope, *soprano*

Partita — Verne Reynolds (b. 1926)
- Malinconia
- Caccia
- Aria
- Alla Marcia

This musical event is the forty-sixth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Studio Recital

Students of Douglas E. Bush

7:30 p.m.
16 November 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Praeludium in C Major, BuxWV 137 — Dieterich Buxtehude (1637–1707)

Lydia Meyers

From *Messa della Domenica* — Girolamo Frescobaldi (1583–1643)

Canzon dopo l'Epistola

Toccata Cromaticha per l'"Elevatione

Concerto in D Minor, op. 7, no. 4 — George Frederic Handel (1685–1759)

Adagio

Allegro

Organo ad libitum

Allegro

Felipe Dominguez

Concerto in A — C. W. Druckenmüller (early 18th century)

[Allegro]

Siciliana

Vivace

Jay Powell

Sonata in A Major, op. 65, no. 3 — Felix Mendelssohn (1809–1847)
Andante tranquillo

Prelude and Fugue in C Major, BWV 547 — Johann Sebastian Bach (1685–1750)

Concerto in C Major, Hob. VIII/10 — Franz Joseph Haydn (1732–1809)
Moderato
Adagio
Allegro

Samuel Rojas

Toccata and Fugue in D, "Dorian", BWV 538 — Johann Sebastian Bach

Ruth Eldredge

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performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Folk Music Ensemble Concert

Mark Geslison, *director*

7:30 p.m.
17 November 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Red-haired Boy	Traditional Irish Reel Arr. by Mark Geslison
Sir Eglamore	Traditional English song
Calliope House	Traditional Scottish Jig
The Cobbler's Daughter	Traditional Irish Song
Aibreann	Traditional Gaelic tune
B Minor	Traditional Scottish Reel Arr. by Donnell Leahy

BYU Celtic Ensemble

Minor Swing	Django Reinhardt Arr. by Andy Leftwich
He Will Listen to You	Traditional American Gospel
Gypsy Rag	Traditional American Fiddle Tune
Cotton-Patch Tag	Traditional American Fiddle Tune
The Sad Song	Alison Brown Arr. by Alison Krauss

BYU Bluegrass Ensemble

Selections to be announced
Cold Creek

BYU Folk Music Ensembles
Upcoming performances:

9 December, 7:30 p.m.
Family History Musical Fireside
Provo Library Ballroom
Free Admission

1–2 December , 7:30 p.m
Christmas Around the World
BYU Marriott Center
(Sat. Matinee 2 p.m.)
$10 (tickets available at the Marriott Center ticket office)

10 December, 6:30 p.m.
A Timeless Christmas
Provo Bonneville Stake Center
(100 South 900 East)
Free Admission

This musical event is the forty-eighth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Guest Artist

Todd Queen
Tenor

Songs Every Tenor Should Know

Assisted by
Joel Bacon, *piano*

5:00 p.m.
17 November 2006
Room 251
Tanner Building

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PROGRAM

Oratorio

Deposuit potentes, from *Magnificat*	Johann Sebastian Bach (1685–1750)
Comfort Ye . . . Ev'ry Valley, from *Messiah*	George Frideric Handel (1685–1759)
And God created man…In Native Worth, from *The Creation*	Franz Joseph Haydn (1732–1809)

German Art Song

Ständchen	Franz Schubert (1797–1828)
Verborgenheit	Hugo Wolf (1860–1903)
Zueignung	Richard Strauss (1864–1949)

French Art Song

Nell	Gabriel Fauré (1845–1924)
L'heure exquise	Poldowski (1879–1932)
L'invitation au voyage	Henri Duparc (1848–1933)

Italian Art Song

O del mio amato ben	Stefano Donaudy (1879–1925)
Vaghissima sembianza	

English Art Song

Go, Lovely Rose	Roger Quilter (1877–1953)
Danny Boy	Fred C. Weatherly (1848–1929) Arr. Frank Ponzio

This musical event is the fortieth performance sponsored by the BYU School of Music for the 2006–2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

7:30 p.m.
17 and 18 November 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Brigham Young Univesity Singers
Ronald Staheli, *conductor*

Two English Anthems

Hosanna to the Son of David — Thomas Weelkes (1576–1623)

Bow Thine Ear, O Lord — William Byrd (1543–1623)

New Settings of Old Latin Texts

Salus aeterna — Gabriel Jackson (b. 1962)

Eternal Savior, unfailing life of the world, everlasting light and truly our redemption, grieving for the ages doomed to perish by the power of the temptor; while not forsaking the heights, Thou didst come down to the depths by Thine own mercifulness.
Swiftly, by Thine uncompelled grace assuming human form, Thou hast brought salvation to all that was earthly and lost, bringing joy to the world.
O Christ, cleanse our souls and bodies that we may inhabit dwellings of light.
By Thy first advent forgive us, and in the second set us free, so that, when the great light has dawned, Thou wilt judge all things, so that, clothed in the raiment of incorruption, we may follow swiftly wherever Thy footsteps will lead.

Ave verum corpus — Colin Mawby (b. 1936)

Hail, true body, born of the Virgin Mary,
Who suffered and was sacrificed on the cross for mankind.
Whose side was pierced, whence flowed water and blood;
Be for us a foretaste of heaven in our examining.
O Jesus sweet, O Jesus pure,
O Jesus, Son of the Father.
—Anonymous, 14th century

Two German Part Songs

Die Warnung, Hob. XXVc: 6 — Franz Joseph Haydn (1732–1809)

Friend! I implore you, protect yourself.
Scorpions lurk under every stone.
And there, where it is dark, be careful;
Deceit and cunning are often hidden.
—Athenaeus of Naucratis

Abendfriede, op. 52, no. 5 — Josef G. Rheinberger (1839–1901)

The swallow soars for its evening song
to the perch under the roof,
peace lies over the fields and in the town,
peace is in the house and in the chamber.
A shimmer from the sunset falls
softly into the quiet street,
and before dying away the messenger says,
it will be a beautiful morning!
—Friedrich Rückert

American Love Song Waltzes

Under the Willow Tree — Samuel Barber (1910–1981)

Night Waltzes I and II — Stephen Sondheim (b. 1930)

Always/What'll I Do/Remember — Irving Berlin (1888–1989)
Arr. Ronald Staheli

Two German Part Songs

Trauergesang, op. 116 — Felix Mendelssohn (1809–1847)

Did you see the angel floating down,
Clothed in the ruddy glow of morning light?
Palm branches shone brightly in his hand.
His touch frees the immortal spirit
From the earthly veil's heavy bonds.

Who, oh angel, is summoned by your appearance?
Say, for whom is thy flight, so solemn and sublime?
What do I behold? Every eye weeping,
For, alas, their loved one is no more!

He fell asleep smiling; the peace of heaven
Shines from his well beloved countenance.
And the look illuminated by his beautiful spirit
Did not leave him as he died.

—Friedrich Aulenbach

Herr, wenn Trübsal da ist — Gottfried A. Homilius (1714–1785)

Lord, when sorrow comes they seek Thee;
When Thou dost chastise them they cry in distress.

—Isaiah 26:16

New Settings of Old Latin Texts

Jesu, dulcis memoria — Pierre Villette (1926–1998)

Jesus, how sweet the very thought,
Giving true joy to the heart,
But sweeter than honey and all else
Is His presence.

Nothing more melodious is sung,
Nothing more delightful is heard,
Nothing sweeter is ever thought,
Than Jesus, the Son of God.

May Jesus be our glory,
He who will be our reward:
May our glory be in Thee,
Throughout all eternity.

—Attr. St. Bernard of Clairvaux

Gratias tibi — Tarik O'Regan (b. 1978)

I thank Thee, my God, in whom is my delight, my glory and my trust.
I thank Thee for Thy gifts and beg Thee to preserve and keep them for me.
Keep me, too, and so Thy gifts will grow and reach perfection,
And I shall be with Thee myself,
For I should not even exist if it were not by Thy gift.

—St. Augustine of Hippo

Two English Part Songs

Haste On, My Joys, from *Seven Poems of Robert Bridges* — Gerald Finzi (1901–1956)

Farewell — Michael Berkeley (b. 1948)

Bonneville High School Bonnevaires
BYU Singers

Were You There?	African–American Spiritual Arr. Ronald Staheli
In Remembrance	Jeffery L. Ames

Bonneville High School Bonnevaires
Steven Dresen, *conductor*

Kyrie, from *Mass for a New Millenium*	Richard Nance (b. 1955)
Sanctus, from *Mass in G*	Francis Poulenc (1899–1963)

Bonneville High School Bonnevaires
BYU Concert Choir

Deep in a Winter's Night	Allen Petker

BYU Concert Choir
Rosalind Hall, *conductor*

Four Psalms in Contemporary Style

Laudate nomen (Psalm 135)	Carlyle Sharpe (b. 1965)
Psalms of David	Cyrillus Kreek
I Call upon Thee (Pslam141)	(1889–1962)
O Bless the Lord (Psalm 104)	
Jubilate Deo (Psalm 100)	Benjamin Britten (1913–1976)

Lullaby and Goodnight
Acrostic Song, from *Final Alice*

David Del Tredici
(b. 1937)

A boat, beneath a sunny sky
*L*ingering onward dreamily
*I*n an evening of July—

*C*hildren three that nestle near,
*E*ager eye and willing ear,
*P*leased a simple tale to hear—

*L*ong has paled that sunny sky:
*E*choes fade and memories die:
*A*utumn frosts have slain July.

*S*till she haunts me, phantomwise,
*A*lice moving under skies
*N*ever seen by waking eyes.

*C*hildren yet, the tale to hear,
*E*ager eye and willing ear,
*L*ovingly shall nestle near.

*I*n a Wonderland they lie,
*D*reaming as the days go by,
*D*reaming as the summers die:

*E*ver drifting down the stream—
*L*ingering in the golden gleam—
*L*ife, what is it but a dream?

Aubrey Anderson, *soprano*
Melissa Jensen, *soprano*

Lullaby from *Four Shakespeare Songs*

Jaakko Mäntyjärvi
(b. 1963)

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen.
Newts and blind-worms, do no wrong:
Come not near our fairy queen.
Philomel, with melody
Sing in our sweet lullaby:
Lulla, lulla, lullaby,
Lulla, lulla, lullaby.

Never harm nor spell nor charm
Come our lovely lady nigh.
So good night with lullaby.

Weaving spiders, come not here.
Hence, you long-legged spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.
Philomel, with melody
Sing in our sweet lullaby:
Lulla, lulla, lullaby,
Lulla, lulla, lullaby.

Jenny Rebecca

Carol Hall
Arr. Clair T. McElfresh

Jenny Rebecca, four days old,
How do you like the world so far?
Jenny Rebecca, four days old,
what a lucky, lucky, lucky, lucky girl you are.
For you have swings to be swung on;
Trees to be climbed up; Days to be young on,
Toys you can wind up; Leaves in the air;
Dolls to be caring for; Love to be giving;
Dreams to be daring for long as you're living.
Jenny Rebecca, four days old,
what a lucky, lucky, lucky, lucky girl you are!

Goodnight — Billy Joel (b. 1949)

Arr. Phillip Lawson

Goodnight, my angel, time to close your eyes,
and save these questions for another day.
Remember all the songs you sang for me
when we went sailing on an emerald bay.
And like a boat out on the ocean, I'm rocking you to sleep.
The water's dark and deep inside this ancient heart you'll always be a part of me.

Goodnight, my angel, now it's time to sleep,
and dream how wonderful your life will be.
Someday your child may cry, and if you sing this lullabye,
then in your heart there will always be a part of me.
Someday we'll all be gone but lullabyes go on and on.
They never die, that's how you and I will be.

Witness

Been Down into the Sea — Arr. Wayland Rogers

Stephen Pace, *baritone*
Amy Elber, *soprano*

Cert'nly Lawd — Arr. Moses Hogan

BYU Singers

Ronald Staheli, *conductor*
Cherie Call, Brent Rogers, *graduate assistants*
Sarah Nowland and Jared Oaks, *accompanists*

Soprano
Rachel Cox*
Lindsay Goodson
Lindsay Leininger
Rachel McCune
Angela Nelson
Becca Warthen
Rebecca Whale
Emily Workman

Alto
Jessica Anderson
Cherie Call*
Emily Duke
Kiely Anne Fisher
Cari Sue Green
Allison Jones
Elisabeth King
Deanna Lunt
Charity Murdock
Sarah Nowland
Ryann Payne
Valerie Perkins
Christina Scow
Melissa Wettlaufer
Lillian Wilkins
Saralyn Workman

Tenor
Joshua Bishop
Nicholas Bishop
Jamison (BJ) Cox
Joel Crane*
Anthony Gardner
Benjamin Gardner
Andrew Hill
Matthew Martin
Timothy Workman
Nathan Wright

Bass
Justin Bills
Benjamin Boster
Jacob Butler
Jared Critchfield
Matthew Gee
Joshua Hendryx
Dane Holmes
Jacob Malczyk*
Bryson Mortensen*
Kip Nelson
Shea Owens
Jared Oaks
Daniel Robertson
Brent Rogers
Dan Workman

*Section leader

Joshua Hendryx, *president*
Benjamin Boster, *vice president*
Daniel Robertson, *secretary*
Emily Workman, *treasurer*
Rachel Cox, *socials*
BJ Cox, *socials*
Charity Murdock, *dress*
Deanna Lunt, *dress*
Justin Bills, *dress*
Rebecca Warthen, *historian*
Jacob Butler, *publicity*
Jessica Anderson, *birthdays*

BYU Concert Choir

Rosalind Hall, *conductor*

Carric Smolnik, *graduate assistant*

Michelle Little and Bradley Layton, *accompanists*

Soprano

Aubrey Anderson*
Rachel Borup
Whitney Cole
Natalie Cope
Maura Dunn
Amy Elbert
Alyce Ford
Jessica Gillespie
Cathy Oldroyd
Stephanie Payne
Elise Read
Katelyn Stone
Alicia Taylor
Heather Walsh
Jennifer Weiss*
Emily Williams

Alto

Josie Angerhofer
Amy Arnold
Brittany Baumgarten
Michelle Blood*
Destribois Clemence
Lily Ferguson
Suzana Frisby
Amy Isaksen
Angela Jack
Melissa Jensen
Michelle Little
Cindy Meakin
Maria Pack
Heather Perkins
Sundy Peterson*
Arisa Sanchez
Megan Small
Bethany Smith
Tiffani Stevenson
Amanda van Gesen
Emily Ward
Shaunel Watts
Alexandra Wink
Uijoo Yo

*Section leader

Tenor

Gideon Burrows
Chris Buttars
Benjamin Curran
Jonathan Duncan
Tyler Hinton
Robert Johnson
Aric Johnstone
Bryson Jones
Steven Madsen*
Daniel McDavitt
Isaac Millar
Russel Olson
Jong Han Park
Spencer Pearce
Ben Peterson
Jay Powell
Lee Ragsdale
David Sauer
Rob Swenson

Bass

A. J. Bankhead
Jonathan Brimhall
Stewart Campbell
Joshua Freeman
Jonathan Gardea
Grant Gardner
Anson Grigg
David Halgren
Jacob Hart
Quinn Heiner
Ruben Hoyos
Chris Jewkes
Ammon Johnson
Nate Law
Bradley Layton
Abraham Lee
Matt Nielsen
Stephen Pace
Benton Paul
Chad Poulter
Michael Secrist
Joseph Shim
Carric Smolnik*
Benjamin Snow
Brady Toone
Andrew Walker*
Mark Walus
Joshua Wood

Bradley Layton, *president*
Stewart Campbell, *public relations/treasurer*
Tiffani Stevenson, *historian*
David Sauer, *social*
Maura Dunn, *chaplin*
Natalie Cope, *dress*
Benjamin Snow, *dress*
Amy Arnold, *attendance*
Jonathan Gardea, *attendance*

Bonneville High School
Bonnevaires
Steven Dresen, *conductor*

Soprano
Kimberly Arnell
Melissa Jolley
Laurieann Scoresby
Morgan Smith
Heather Bodily
Taunalee Clark
Jessica Nichols
Jaleesa Purser
Kelly Soelberg

Alto
Jessica Andrus
Sara Davidson
Becky Frickey
Shariko Pymm
Amy O'Cconnor
Meghan Darrington
Melissa Sharp
Ashley Carlyle
Neisah Satterfield
Rachel Tucker

Tenor
Eli Coon
Trevor Guthrie
Zachary Hill
Joshua Kunde
Alexander Meldrum
Chris Flatland
Keiton Johnson
Codey Smith
Zach Wixom

Bass
Stephen Ames
Jon Baird
Nathan Day
Dalan Guthrie
Chris Snow
Brandon Bennett
Lucas Bryan
Josh Contor
Briant Diehl
Logan Robertson
Matthew Smith

BYU School of Music
presents

Celebration of Christmas

Friday and Saturday, December 8 and 9, 7:30 p.m.
Saturday, December 9, 3:00 p.m.
de Jong Concert Hall
Harris Fine Arts Center

BYU Singers, Concert Choir,
Men's Chorus, and Women's Chorus
Philharmonic Orchestra

$9 ($3 off with BYU or student ID)
performances.byu.edu

This musical event is the forty-seventh performance sponsored by the BYU School of Music for the 2006–2007 season.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Kacey Ableman

Flute

in Senior Recital

Student of April Clayton

Assisted by
Diane Bastian, *piano*
Carolyn Duede, *harp*

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

7:30 p.m.
18 November 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Romance, op. 37 — Camille Saint-Saëns (1835–1921)
Transcribed for flute and harp by Catherine Michel

Sonata in A Minor, Wq 132 — Carl Philipp Emanuel Bach (1714–1788)
- Poco Adagio
- Allegro
- Allegro

Ballade — Frank Martin (1890–1974)

INTERMISSION

Sonata Latino — Mike Mower (b. 1958)
- Salsa Montunate
- Rumbango
- Bossa Merengova

Fantaisie Pastorale Hongroise, op. 26 — Albert Franz Doppler (1821–1883)

This musical event is the fifty-first performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Marianne Cutchins
Flute

in Graduate Recital

Student of April Clayton

Assisted by
Diane Bastian, *piano*

Required for the Master of Music Degree
with an Emphasis in Flute Performance.

7:30 p.m.
21 November 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Sonata in B Minor, BWV 1030 — Johann Sebastian Bach (1685–1750)
- Andante
- Largo e dolce
- Presto

Agrestide, op. 44 — Eugene Bozza (1905–1991)

Charanga — Michael Colquhoun (b. 1953)

INTERMISSION

Concertino, op. 45 — Victor Alphonse Duvernoy (1842–1907)

Duo for Flute and Piano — Aaron Copland (1900–1990)
- Flowing
- Poetic, somewhat mournful
- Lively, with bounce

This musical event is the fiftieth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jilliane Chaston

Vocal Jazz

in Sophomore Recital

Student of Kelly Eisenhour

Assisted by
George Bailey, *clarinet*
Amy Chaston, *soprano saxophone*
Daniel Smith, *guitar* and *banjo*
Anthony Phan, *trumpet* and *piano*
Jay Roberts, *trombone*
James Archibald, *bass*
Michael Peck, *percussion*

Required for the Bachelor of Music Degree
with an Emphasis in Jazz Studies.

9:30 p.m.
21 November 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Blues in the Night	Johnny Mercer/Harold Arlen Arr. Dave Christensen
Gee, Baby, Ain't I Good to You	Don Redman Arr. Steve Lindeman
Nature Boy	Eden Ahbez Arr. Anthony Phan
Serenade in Blue	Mack Gordon/Harry Warren Arr. Anthony Phan
You Don't Know Me	Cindy Walker, Eddy Arnold
Someday You'll Be Sorry	Louis Armstrong
God Bless the Child	Arthur Herzog Jr. and Billie Holiday
Instrumental	

Is You Is or Is You Ain't My Baby	Billy Austin, Louis Jordan Arr. Anthony Phan
How Insensitive	Vinicius de Moraes, Norman Gimbel/Antonio Carlos Jobim
Fever	John Davenport, Eddie Cooley Arr. Anthony Phan
Miss Fortune	Anthony Phan
What Did I Do?	Jillaine Chaston Arr. Anthony Phan
Why Don't You Do Right?	Joe McCoy Arr. Anthony Phan

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This musical event is the fifty-second performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Catherine Barnhill

Horn

in Senior Recital

Student of Laurence Lowe

Assisted by
Larry Blackburn, *piano*
Cari Sue Green, *violin*

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

5:30 p.m.
28 November 2006
Auditorium
Karl G. Maeser Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Intrada — Otto Ketting (b. 1935)

Sonata No. 2 — Luigi Cherubini (1760–1842), Ed. Barry Tuckwell
- Introduction: Largo
- Allegro

INTERMISSION

Trio, op. 40 — Johannes Brahms (1833–1897)
- Andante—Poco piu animato
- Scherzo: Allegro—Molto meno allegro
- Adagio mesto
- Finale: Allegro con brio

This musical event is the forty-nineth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Philharmonic Orchestra

Kory Katseanes, *conductor*

With Faculty Artists
Jaren Hinckley, *clarinet*
Claudine Bigelow, *viola*

7:30 p.m.
28 November 2006
de Jong Concert Hall
Harris Fine Arts Center

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Symphony Orchestra
Tuesday, 5 December, 7:30 p.m.
Free

University Orchestra and University Strings
Tuesday, 12 December, 7:30 p.m.
Free

PROGRAM

Oberon Overture — Carl Maria von Weber (1786–1826)

Concerto for Clarinet and Viola, op. 88 — Max Bruch (1838–1920)

Andante con moto
Allegro molto
Allegro molto

Jaren Hinckley, *clarinet*
Claudine Bigelow, *viola*

INTERMISSION

Symphony No. 5 in D Minor, op. 47 — Dmitry Shostakovich (1906–1975)

Moderato
Allegretto
Largo
Allegro non troppo

Philharmonic Orchestra

Kory Katseanes, *conductor*

Violin I
Heather Rust
Lynda James
Robert Landes
Tony Perez
John Kovalenko
Ashley Kunz
Heather Chan
Gary Parente
Tiffany Van De Graaf
Lisa Badal
Jessica Jenson
Emily Orton
Saralyn Workman
Bonnie Frazier
Melanie Hogg
Megan Warren
Marc Baxter
Jessica Olsen

Violin II
Mindy Davis
Kaitlin Nelson
Ashley Boulter
Kathryn Duqué
Amy Roesler
Mariah Wilson
Danielle Swain
Katherine Fidel
Melissa Kunz
Elizabeth Zenger
Annie Groberg
Sabrina Brunsdale
Stephanie Nielsen
Asuka Sato
Brianna Harker
Laura Cantera

Viola
Tally Oldroyd
Carrie Maxwell
Angela Miller
Brian Clement
Gina Roper
Andrew Snow
Blake Allen
Katie Black
Lisa Williams
Devan Bartholemew
Sam Powell
Chrystal Bush
Paul Wells
Christie Burgon

Cello
Scott Lesser
Sharon Meilstrup
Andrew Clement
Natachia Li
Jennifer Chandler
Rachel Harlos
Michelle Johnson
Dallin Peacock
Robert Willes
Kristen LeSueur
Rachel Nesmith
Jeanee Maucotel
Laura Hall
Erica Page

Bass
Brian Jones
John Taylor
Liz Rhodes
Matt Young
Matt Stokes
Robert Qualls
Kelli Tree
Collin Hatch

Harp
Angela Dastrup
Elizabeth Smart

Piano
Emily Walker

Flute
Margaret Bennett
Kacey Ableman

Piccolo
Amy Honka

Oboe
Rebecca Wilson
Adele Blackham

Clarinet
Susan Tanzie
Marcelo Maldonato

E-flat Clarinet
Dane Skabelund

Bassoon
Amie Reynolds
Katie Smith

Contrabassoon
Darcy Whetten

French Horn
Robbie Davis
John Johnson
Lucy Jesse
Dan Omer
Kenji Hood

Trumpet
Randy Lee
Michelle Waite
Josh Coffey

Trombone
Michelle Flowers
Curtis Biggs
Jay Roberts

Tuba
Aaron Southerland

Percussion
Nate Watson
Alan Taylor
Kristen White
Nate Young

This musical event is the fifty-five performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Woodwind Chamber Night

Coached by Christian Smith

7:30 p.m.
29 November 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Serenade No. 10 for Flute and Harp, op. 79 (1957) — Vincent Persichetti (1915–1987)

Larghetto
Allegro comodo
Andante grazioso
Andante cantabile
Allegretto
Scherzando
Adagietto
Vivo

Kim Andre, *flute*
Angela Dastrup, *harp*

Quintet in B-flat Major, op. 56, no. 1 — Franz Danzi (1763–1826)

Allegretto
Andante con moto
Minueto (Allegretto)
Allegro

Kayla Barnes, *flute*
Jami Frogley, *oboe*
Stephanie Allred, *clarinet*
Jennifer Skarda, *bassoon*
Kara Tullis, *horn*

Kleine Kammermusik für fünf Bläser, op. 24, no. 2 (1923) — Paul Hindemith (1895–1963)

Lustig
Walzer
Ruhig und einfach
Schnelle Viertel
Sehr lebhaft

Amy Honka, *flute*
Carly Aylworth, *oboe*
Marcelo Maldonado, *clarinet*
Katherine Smith, *bassoon*
Kenji Hood, *horn*

Blue Set No. 2 for Four Bassoons (1996) — Peter Schickele (b. 1935)

Bassooner or Later
Portlandia in Cerulean
Gang of Wolves

Cassandra Perry, *bassoon*
Jennifer Skarda, *bassoon*
Jorge Torres, *bassoon*
Darcy Whetten, *bassoon*

Quintette pour instruments à vent (1876) — Paul Taffanel (1844–1908)

Allegro con moto
Andante
Vivace

Kimberly Andre, *flute*
Julia Anderson, *oboe*
Susan Tanzie, *clarinet*
Amie Reynolds, *bassoon*
Jonathan Johnson, *horn*

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This musical event is the fifty-third performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Primrose Memorial Concert

Guest Artist Korey Konkol

Assisted by
Jeffrey Shumway, *piano*
Claudine Bigelow, *viola*

7:30 p.m.
30 November 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonatensatz, in C Minor Wo02

Johannes Brahms
(1833–1897)
Arr. by Katims/Konkol

Lament for Two Violas (1912)

Frank Bridge
(1871–1941)

Claudine Bigelow, *viola*

Scène Andalouse
for solo Viola, Piano and String Quartet, op. 7
Crépuscule du soir: Allegretto
A la fenétre: Andantino mosso

Joaquín Turina
(1882–1949)

Benjamin Chan, *violin*
Ashley Kunz, *violin*
Caroline Maxwell, *viola*
Sharon Meilstrup, *violincello*

INTERMISSION

Penelope's Song for Viola and Cd

Judith Shatin
(b. 1949)

Sonata in D Major, for Viola and Piano, op. 15
Moderato
Adagio assai e molto cantabile
Allegro moderato

Paul Juon
(1872-1940)

Two pieces from Saudades do Brazil, op. 67
Leme
Ipanema

Darius Milhaud
(1892-1974)
Arr. by William Primrose

This musical event is the fifty-fourth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jay Butler

Piano

in Junior Recital

Student of Jay Lawrence

Assisted by
Mitch Lee, *drums*
Bart Gibb, *bass*
Mike Tobian, *saxophone*

Required for the Bachelor of Music Degree
with an Emphasis in Jazz Studies.

5:30 p.m.
30 November 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Bemsha Swing	Thelonious Monk (1917–1982)
Etude in E-flat Major	Frederic Chopin (1810–1849)
Alone Together	Arthur Schwartz
Goodbye Pork Pie Hat	Charles Mingus (1922–1979)
Confirmation	Charlie Parker (1920–1955)
Young and Foolish	Albert Hague
Windows	Chick Corea (b. 1941)
Moanin'	Bobby Timmons (1935–1974)
Poinciana	Nat Simon

This musical event is the fifty-eighth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Percussion Ensemble

Panoramic Steel

Ron Brough, *director*

7:30 p.m.
1 December 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sky Ghost, from the *Invisible Proverb* — Russell Hartenberger

Film score to *Invisible Men* — Nigel Westlake

Scherzo, from Symphony No. 9 — Ludwig van Beethoven
Arr. Harold Farberman

BYU Percussion Ensemble

Flag Woman — Traditional
Arr. Andy Barrus

Song for Mia — Andy Narell

Ray Smith, *saxophone*

Birthday Party — Len "Boogsie" Sharpe

Panoramic Steel

Percussion Ensemble Personnel

Clarissa Glassett
Trevor Goss
Nathan Haines
Scott Monson
Jared Morris
Mike Peck
Alan Taylor
Kristin White

Panoramic Steel Personnel

Jed Blodgett
Robyn Brough
Mary Dawn Christensen
Ryan Flores
Preston Lewis
Abby Lindenlaub
Laura McKinney
Kathy Petersen
Kristi Peterson
Amy Roesler
Matt Slack
Nathan Watson
Paul Wells
Nate Young
Jimmy Zimmerman

This musical event is the fifty-sixth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
Performing Arts Series

presents

The Aulos Ensemble

A Baroque Christmas

Christopher Krueger, *flauto traverso*
Marc Schachman, *baroque oboe*
Linda Quan, *baroque violin*
Myron Lutzke, *baroque cello*
Arthur Haas, *harpsichord*

with

Julianne Baird, *soprano*

7:30 p.m.
2 December 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Concerto in D Major, RV 94 — Antonio Vivaldi (1678–1741)
Allegro—Largo—Allegro

Traditional Carols
When Christ Was Born on Earth
Coventry Carol
Shepherds Shake Off Your Drousy Sleep

Arias from the Cantatas — Johann Sebastian Bach (1685–1750)
Bereitet die Wege, bereitet die Bahn! (BWV 132)
Susser Trost, mein Jesus kommt (BWV 151)
Mein Glaubiges Herze (BWV 68)

INTERMISSION

Traditional Carols
Es ist ein Rose
Greensleeves
Sussex Carol

Quatrième Symphonie de Nöel — Michel Corrette (1709–1795)
Moderato—Adagio—Allegro

Vous qui désirez sans fin — Traditional
Musettes, from *Les Fêtes d'hébé* — Jean-Phillipe Rameau (1683–1764)

Chrétiens quie suivez l'église — Traditional
Rigaudons, from *Les Fêtes d'hébé* — Jean-Phillipe Rameau
Grâce soit renduë — Traditional
Nöel Provencal — Michel Corrette

Notes

Of all the holidays in our western culture, Christmas, more than any other, transcends its religious origins and implications. It has become for almost all of us a time to celebrate; an opportunity to rejoice. Thus it is not surprising that Christmas is the inspiration for an unequalled wealth of musical composition, both vocal and instrumental, secular and non-secular. This body of literature spans all periods of musical history, from the Middle Ages to the present. The spirit of Christmas has become such a part of our lives, that the month of December sees easily twice as many concerts as any other month of the year, for the inherent festive quality of music-making has become synonymous with celebrating the birth of Jesus Christ. It is in this spirit that we offer "A BAROQUE CHRISTMAS," a concert of vocal and instrumental works from the 16th to 18th-centuries, some with obvious references to the holiday, others with less direct connections, and one work (Concerto in D Major) by Vivaldi, that has nothing at all to do with Christmas.

Antonio Vivaldi (1678–1741) lived in Venice and earned his living teaching at the Ospedale della Pieta, a foundling home for girls. His duties, in addition to teaching the violin, consisted of organizing the spectacular concerts presented by the Ospedale. For these concerts Vivaldi composed hundreds of concerti which ultimately gained him an international reputation as a composer, and which helped crystallize the concerto form throughout Europe. Although smaller in number than his solo concerti, Vivaldi explored the idiom of the "chamber concerto," where instead of a "ripieno," or "back-up band," the soloists themselves function as the orchestral "tutti" and then take turns playing the solos. These works are in the traditional three movement mold (fast-slow-fast) with the middle movement typically allowing a certain freedom for improvisation. In the concerto we present tonight, this movement will be familiar to many because of its resemblance to the slow movement of the "Winter" from the Four Seasons.

The Carols on tonight's program all date from between 1500 and 1700 (thus some predate the theoretical beginning of the Baroque period and belong in that historical period known as the Renaissance). These works come to us in a variety of sources, and we have chosen to "orchestrate" them, using our baroque instruments, according to our tastes, attempting to capture the "affect" of each piece in an appropriate manner. Similar performing decisions have been made regarding texts and number of verses, since there are no definitive answers as to the authenticity of any particular version. A recurring characteristic of these carols is the harmonic feature of the drone commonly associated with the bagpipe or musette-instruments that evoke the images of shepherds that have come to be identified with Christmas.

Johann Sebastian Bach (1685–1750) needs no introduction. We all have our favorite Bach works and each of us has different reasons for regarding him as one of history's greatest composers. It is interesting to note, however, that this universal acclaim was not accorded Bach during his lifetime, and that he spent most of his career (and made perhaps his most significant contributions) as a church composer at Saint Thomas's Church in Leipzig, where he composed a cantata for each Sunday of the year. It is from this body of works that we choose the arias to close the first half of this evening's concert. These works were never intended as "concert" pieces, but rather as part of a

religious observance (Bach saw himself as a true servant of God) and although only one of the three arias is specifically about Christmas, all share in the spirit of love and devotion that is associated with this holiday. "Bereitet die Wege" (from the Christmas Cantata 132) is an exuberant aria that features a solo part for oboe d'amore filled with 16th-note runs. The text states "Make ready the pathways And make ev'ry byway In faith and in living Now smooth for the Highest, Messiah shall come!" "Süsser Trost, mein Jesus kommt" (from Cantata 151—written for Christmas) states "Sweet comfort, my Jesus comes, Jesus is now born." It is a gorgeous lullaby, sung "instrumentally" at first by the oboe d'amore, crowned with a flowing flute obbligato representing the holy spirit." "In "Mein Glaubiges Herze" (from Cantata 68), the text speaks of "My believing heart, be glad, sing, make merry, for thy Jesus is near." The aria begins with a virtuosic obbligato for solo cello and when the soprano is finished, the cello is joined by oboe and violin for a fully worked out "quartet" movement which brings the aria to its joyous conclusion.

Michel Corrette was a church organist for most of his long life, but that doesn't begin to give an idea of his indefatigable and multifaceted activities on behalf of French music. He was the author of countless treatises and tutors for just about every instrument played in his time, from the flute to the double bass. He was a leader in furnishing simple music to bourgeois homes and in supplying brilliant concerti for the burgeoning public concert business. In short, he was France's leading "popularizer" of music. Perhaps his best known works were his "Concerto Comiques," in which the tunes all Paris hummed—many of them first heard at the Opera Comique (hence the name)—were paraphrased in vivaciously embellished instrumental settings. In a similar vein is a group of six compositions entitled "Symphonies en Quartuor contenant les plus beaux Noëls François et Etranger avec des Variations." The work we perform tonight includes many of the most lovely and most recognized French carols of the period, along with their dazzling variations.

The French, with their attraction to all things pastoral and their predilection for dance music, made an especially colorful contribution to this literature. We close our program with several musette settings and rigaudons interspersed with French Christmas carols, or noëls. The musette was a type of French bagpipe that gave rise to an entire genre of pastorally evocative pieces that were very popular in the 18th century. The Rigaudon was a quick and lively dance, originally from Provençe, danced by "peasants and sailors," according to Johann Mattheson. French noëls, some lively, some serious, were meant not only to tell the Christmas story, and to give insight into the events leading up to the birth of Jesus, but also to provide moral instruction. Thus, in "Grâce soit renduë," the text informs us that Adam put us in danger of eternal damnation by eating the apple, but God sent us salvation in the form of His son. "Vous qui désirez sans fin" tells us that God will always listen to our songs of praise and is always ready to pardon our sins. "Chrétiens qui suivez l'église" shows the importance of being a practicing Christian. This grand closing group of interwoven vocal and instrumental pieces is designed to show a French 18th -century Christmas in all its facets: dances, poignant melodies, pastoral elements, and an exquisite moral rendering of the Christmas story.

—Notes by the Aulos Ensemble

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Harp Solo and Ensemble Concert

Anamae Anderson, *director*

7:30 p.m.
2 December 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

New Blues — Deborah Henson-Conant

Bethany Bateman, LeAnne Bennion, Kristen Holt,
Carolyn Lund, Cathryn Randall, Marielle Smith

Sonata for Harp — Nicolas Flagello (1928–1994)

Maestoso quasi Allegro

Carolyn Duede

Going Nowhere Quickly — R. Michael O'Hanlan

Natalie Crossley, Jasmine Low, Melissa Mitchell,
Laura Richards, Stephanie Sonntag

Slippery Tune on a Sticky Bass — Robert Maxwell (b. 1921)

Kathryn Draper, Nicole Freeman, Margrethe Hassell,
Lauren Raines, Brittany Scott

Spaghetti Rag — Bob Yosco (1874–1942)

Arr. Robert Maxwell

Angela Barlow, Lauren Clough, Angela Doxey,
Emily Powell, Amy Sonntag, Micci Sumsion

La Source — Alphonse Hasselmans (1845–1912)

Jenna Harris

Andante, from Violin Sonata No. 2 — Johann Sebastian Bach (1685–1750)

Arr. Marcel Grandjany

Elizabeth Smart

INTERMISSION

Still, Still, Still — Traditional
Arr. Daniel Burton

Kathryn Draper, Nicole Freeman, Margrethe Hassell,
Lauren Raines, Brittany Scott

Christmas in Many Lands — Traditional
Arr. Louise Pratt

Angela Barlow, Lauren Clough, Angela Doxey,
Emily Powell, Amy Sonntag, Micci Sumsion

Nocturne — Mikhail Glinka
(1804–1857)

Laura Allen

Ballade — Carlos Salzedo
(1885–1961)

Angela Dastrup

Carol of the Bells — Mykola Dmytrovich Leontovych
(1877–1921)
Arr. Dahron Rees-Rohrbacher

Natalie Crossley, Jasmine Low, Melissa Mitchell,
Laura Richards, Stephanie Sonntag

Have a Jazzy Christmas — Traditional
Arr. Louise Pratt

Bethany Bateman, LeAnne Bennion, Kristen Holt,
Carolyn Lund, Cathryn Randall, Marielle Smith

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This musical event is the first performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Rachelle Reid

Saxophone

in Senior Recital

Student of Ray Smith

Assisted by
Denny Gledhill, *piano*

11:30 a.m.
2 December 2006
Auditorium
Karl G. Maeser Memorial Building

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PROGRAM

Sonata for Alto Saxophone and Piano, op. 29 — Robert Muczynski (b. 1929)
- Andante maestoso
- Allegro energico

Sonatina for Baritone Saxophone and Piano — John C. Worley (d. 1999)
- Allegro moderato
- Andante
- Allegro con brio—vivace

Fantaisie Impromptu pour saxophone alto et piano — Andre Jolivet (1905–1974)

Sonata in E Major — Johann Sebastian Bach (1685–1750)
for Flute and Basso Continuo, BWV 1035
Transcribed by Marcel Mule for saxophone
- Adagio, ma non tanto
- Allegro (ma non troppo)
- Siciliano
- Allegro assai

Concertino da Camera pour saxophone-alto et onze instruments — Jacques Ibert (1890–1962)
- Allegro con moto
- Larghetto—animato molto

This musical event is the sixty-eighth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Susan Tanzie
Clarinet

in Senior Recital

Student of Jaren Hinckley

Assisted by
Jayne Galloway, *piano*
Honors String Quartet

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

12:30 p.m.
2 December 2006
Auditorium
Museum of Art

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PROGRAM

Pièce en forme de Habanera — Maurice Ravel (1875–1937)

Quintet for Clarinet and Strings in A Major, K. 581 — Wolfgang Amadeus Mozart (1756–1791)

Allegro
Larghetto
Menuetto
Allegretto con Variazioni

John Kovalenko, *violin*
Robert Landes, *violin*
Gina Roper, *viola*
Scott Lesser, *cello*

INTERMISSION

Time Pieces — Robert Muczynski (b. 1929)

Allegro risoluto
Andante espressivo
Allegro moderato
Introduction: Andante molto–Allegro energico

This musical event is the fifty-seventh performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Susan Tanzie
Clarinet

in Senior Recital

Student of Jaren Hinckley

Assisted by
Jayne Galloway, *piano*
Honors String Quartet

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

12:30 p.m.
2 December 2006
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Pièce en forme de Habanera — Maurice Ravel (1875–1937)

Quintet for Clarinet and Strings in A Major, K. 581 — Wolfgang Amadeus Mozart (1756–1791)

- Allegro
- Larghetto
- Menuetto
- Allegretto con Variazioni

John Kovalenko, *violin*
Robert Landes, *violin*
Gina Roper, *viola*
Scott Lesser, *cello*

INTERMISSION

Time Pieces — Robert Muczynski (b. 1929)

- Allegro risoluto
- Andante espressivo
- Allegro moderato
- Introduction: Andante molto–Allegro energico

This musical event is the fifty-seventh performance sponsored by the BYU School of Music for the 2006 2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Symphony Orchestra

Eric Hansen, *conductor*

7:30 p.m.
5 December 2006
de Jong Recital Hall
Harris Fine Arts Center

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PROGRAM

Symphony No. 1 in E Minor — Jean Sibelius (1865–1957)
- Andante, ma non troppo—Allegro energico
- Andante
- Scherzo (Allegro)
- Finale (Quasi una Fantasia)
  - Andante—Allegro molto

INRTERMISSION

Andalucia Suite — Ernesto Lecuona (1896–1963), Arr. Gordon Jenkins
- Andalucia—Cordoba—Guadalquivir
- Alhambra—Gitanerias—Malaguena

Intermezzo, from *Cavallieri Rusticana* — Pietro Mascagni (1863–1945)

Overture Fantasy, from *Romeo and Juliet* — Pyotr Il'yick Tchaikovsky (1840–1893)

Symphony Orchestra

Eric Hansen, *conductor*

Violin I
Sarita Red Thunder
Lacey Nelson
Natalie Evans
Paige Hilton
Michelle Osmond
Rebecca Johnston
Ashley McKell
Charisse Larsen
Tyler Jorden
Lia Farnsworth
Allison Hunt
Kristy Shaw
Emilee Haines
Lindsay Priday

Violin II
Jonathan Evans
Melanie Tanner
Nigel Goodwin
Rachel Ebeling
Shyla Flanagan
Amanda Hobbs
Sara Seamons
Kimmy Hobson
Katherine Morrison
Mary Wagers
Alisha Walbrecht
Judy Bundy Rex
Jenna Steflick
Eryn Pack
Nathan Wertz

Viola
Amber Overton
Rachel Black
Michelle Jung
Jocelyn Schmidt
Ashley Archibald
Shellie Wagner
Jill Schuler
Rachel Wagers
Michelle Newbold

Cello
Christina Zmolek
James Kershaw
Marci Murray
Corrine Christison
Kate Lindsay
Stephanie Naegle
Sean Ludlow
Sarah Seeley
Aaron Inouye
Craig Bidstrup

Bass
Matthew Green
Sam Boyle
Andrew Burton
Garrett Barfoot
Stephen Bolster
Cory Kilger
Tom Boynton

Harp
Tess Epperson
Jenna Harris

Flute
Ann Rosevear
Kellie Goff
Jenni Nealon

Oboe
Elizabeth Nelson
Mary Lou Merrill

Clarinet
Stephanie Allred
Michael Dimond

Bassoon
Jeff Waldrop
Hilarie Laukat

Horn
Mauricio Paez
Sam Gardner
Kara Tullis
Loyd Christensen
Liz Graden

Trumpet
Christopher London
Ross Adamson
Dale Rex

Trombone
Dallan Christenson
Sean Crawford
Tonga Tukumoeatu

Tuba
Lane Johnson

Percussion
Ryan Rampton
Kristi Peterson
Matt Slack
Michael Pugh

This musical event is the sixtieth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

String Chamber Night

Coached by
Julie Bevan
Claudine Bigelow
Nicole Brady
LeeAnn Morgan

7:30 p.m.
5 December 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Romance, op. 37 — Camille Saint-Saens (1835–1921)

Carolyn Duede, *harp*
Kacey Ableman, *flute*

Fantasy Sonata for Harp and Viola — Arnold Bax (1883–1953)

Laura Allen, *harp*
Angela Miller, *viola*

Quintet in G Minor — Wolfgang Amadeus Mozart (1756–1791)
Adagio-Allegro

Carrie Sue Green, *violin*
Jessica Jenson, *violin*
Tally Oldroyd, *viola*
Andrew Snow, *viola*
Rachel Harlos, *cello*

Serenade for String Trio in C Major, op. 10 — Ernst von Dohnányi (1877–1960)
Romanza
Rondo (Finale)

Heather Rust, *violin*
Angela Miller, *viola*
Natachia Li, *cello*

Piano Quintet No. 2 in E-flat Minor, op. 26 — Ernst von Dohnányi
Allegro non troppo

Melanie Hogg , *violin*
Asuka Sato, *violin*
Lisa Williams, *viola*
Jenny Chandler, *cello*
Emily Walker, *piano*

Piano Quartet in G Minor, op. 25 — Johannes Brahms (1833–1897)

Allegro

Intermezzo—Allegro, ma non troppo

Ashley Kunz, *violin*
Carrie Maxwell, *viola*
Sharon Meilstrup, *cello*
Shirlee Jacob, *piano*

String Quintet in C Major, op. 29 — Ludwig van Beethoven (1770–1827)

Allegro moderato

Carrie Sue Green, violin
Jessica Jenson, *violin*
Tally Oldroyd, *viola*
Andrew Snow, *viola*
Rachel Harlos, *cello*

String Quartet in D Minor, D. 810, "Death and the Maiden" — Franz Schubert (1797–1828)

Allegro

Andante con moto

Lynda James, *violin*
Heather Chan, *violin*
Brian Clement, *viola*
Andrew Clement, *cello*

String Quartet No. 3 in F Major, op. 73 — Dmitry Shostakovich (1906–1975)

Allegretto

Allegro non troppo

John Kovalenko, *violin*
Robert Landes, *violin*
Gina Roper, *viola*
Scott Lesser, *cello*

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Symphonic Band

Donald L. Peterson, *conductor*

Wind Symphony

David Blackinton, *conductor*

7:30 p.m.
6 December 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Scenes from "The Louvre"	Elliott Del Borgo
Irish Tune From County Derry	Percy A. Grainger
Shepherd's Hey	Percy A. Grainger
Come, Come, Ye Saints	Thomas Knox
Armenian Dances	Alfred Reed

Symphonic Band
Donald L. Peterson, *conductor*

INTERMISSION

Festive Overture Trans. Donald Hunsberger	Dmitry Shostakovich
Sunrise at Angel's Gate	Philip Sparke
Commando March	Samuel Barber
Let Us Break Bread Together	Arr. Thomas Root
Moving Parts	David Sampson
Folk Dances	Dmitry Shostakovich Edited by H. Robert Reynolds

Wind Symphony
David Blackinton, *conductor*

Symphonic Band
Donald L. Peterson, *conductor*

Flute
Kelsey Ballif
Heather Haddock
Rachel Woodfield
Amy Hill
Erica Harper
Chrissy Stornetta
Erin Ballard
Katie Faires

Piccolo
Erin Brooksby

Oboe
Allyson Hirschi

English Horn
Morgan Busch

Clarinet
Mandy Goodfellow
Lisa Larsen
Skyler Murray
Julianne Taylor
Lauran Lloyd
Andrea Nicoll
Amber Mozina
Rachelle Reid
Erin Gilmartin
Devin Dyer
Michael Tobian
Kathryn Abbot
Ryler Nielsen
Natalie Cook

Bass Clarinet
Mary Davies
Steven Tobian

Bassoon
Kaela Hansen
Tricia Hovley
Shanae Randall

Alto Saxophone
Chris Storey
Justin Knapp
Molly Rose Hanson
Jamie Kim

Tenor Saxophone
Ellen Magleby

Baritone Saxophone
Vanessa Barrie

Horn
Jordan Johnson
Tiffany Paulson
Jared Miles
Zach Van Houten
James Cavan
Nathan Green
Whitney Palmer
Christian Mealey

Cornet
Ian Fillmore
Ben Taylor
Chelsie Robertson
Aaron Dickens
Amber Kiffer
Vincent James
Jeremy Peters
Maurie Moline
Cameron Blackhurst

Trombone
JD Lindsay
Bryan Sullivan
Matt Johnson
Doug Woodbury
Michael Thornton
Robert Tobler
Dustin Grady

Bass Trombone
Chris Lyon
Justin Slack

Tuba
Marcus Voght
Curtis Hale
Benjamin Groves
Whitney Stanley

Euphonium
Scott Gemmell
Jacob Jones
Christy Witt

Percussion
Trevor Goss
Scott Monson
Nathan Haines
Jay Miller
Preston Lewis

Wind Symphony
David Blackinton, *conductor*

Flute
Alicia Christensen
Annie Elmer
Sherry Lowry

Piccolo
Meleece Orme

Oboe
Alyssa Morris
Dan Heintz

English Horn
Heidi Reed

Clarinet
Marcelo Maldonado
Dane Skabelund
Stephanie Allred
Sara Conger
Jessie Evans
Christina Marco
Stan Taylor
Hollie Anderson

E-flat Clarinet
Rebecca Blake

Bass Clarinet
Dani Bahr
Allison Simmons

Contrabass
Don Bishop

Bassoon
Kent Otis
Jennifer Skarda

Alto Saxophone
Richard Nobbe
Mandy Hillary

Tenor Saxophone
Patrick Summerhays

Baritone Saxophone
Chris Wilson

Horn
Steven Newbold
Miles Miller
Paul Johnson
Holly Bliss
Emily Bier

Cornet
Allison Slack
Sam Pettit
Mat Foley
Ryan White

Trumpet
Julie Ellison
Brandt Jensen

Trombone
Danielle Rassmussen
Sam Yamamoto
Jacob Tingen

Bass Trombone
Zac Crawford

Tuba
Ryan Lee
Peter Werner

Euphonium
Robert Lacey
Shizuka Matsuzuki

Percussion
Jared Morris
Jed Blodget
Clarissa Glassett
Ryan Flores
Ryan Nashif

String Bass
Kelli Tree

Harp
Laura Allen

This musical event is the sixty-second performance sponsored by the BYU School of Music for the 2006–2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Flute Choir

Marianne Cutchins, *director*

7:30 p.m.
7 December 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

For unto Us a Child Is Born, from *Messiah*
George Frideric Handel
(1685–1759)
Arr. Mark Andersen

Pie Jesu, from *Requiem*
Gabriel Fauré
(1845–1924)
Arr. Bruce Behnke

Purple Earth
Samantha Cooke
(composed 1994)
- Purple Earth I
- Purple Earth II
- Purple Earth III

INTERMISSION

Hungarian Dance No. 5
Johannes Brahms
(1833–1897)
Arr. Colin Fleming

Four Pieces
Claude Debussy
(1822–1918)
Arr. Louis Moyse
- Egyptian Urn for the Deaths…
- The Girl with the Flaxen Hair
- Footprints in the Snow
- Heaths

Christmas Fantasy
Ricky Lombardo
(b. 1946)

Flute Choir
Marianne Cutchins, *director*

Erin Ballard
Summer Biehler
Jenna Burton
Kayla Enz
Laura Hurst
Heather Jenson
Brenda Jepsen
Rachel McPhie
Amy Myers
Michelle Ostrowski
April Recksiek
Amy Rodgers
Alicia Sagers
April Sorensen
Cindy Swenson
Shannon Taggart
Janna Westmoreland
Natalie Young

This musical event is the sixty-third performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jazz Combo Night

Jay Lawrence, *director*
Bob Taylor, *assistant director*

7:30 p.m.
8 December 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Salsa Combo

Mas Blues	Oscar Hernandez
Midnight Mambo	Oscar Hernandez
Nature Boy	Eden Ahbez Arr. by Anthony Phan
Brother Ray	Mike Mossman
Mama Guela	Tito Rodriquez

Mainstream Combo

Birdlike	Freddie Hubbard
Scarboro Feet	Simon & Garfunkel & Shorter
God Bless the Child	Arthur Herzog
You Gotta Shake That Thing	Horace Silver
Freddie Freeloader	Miles Davis

Salsa Combo
Tonga Tudumoe`atu, *trombone*
Aaron Dickens, *trumpet*
Aaron Taylor, *saxophone*
Kathryn Merriam, *piano*
Dan Smith, *guitar*
Denson Angulo, *bass*
Fred Johnson, *percussion*
Nathan Haines, *percussion*
Trevor Goss, *percussion*
Jillaine Chaston, *vocals*

BYU Jazz Combo
Conrad Allen, *saxophone*
Steven Tobian, *saxophone*
Jesse Smith, *trumpet*
Bryan Sullivan, *trombone*
Stacey Romney, *vocals*
Cameron Lee, *piano*
Matt Wood, *guitar*
James Archibald, *bass*
Matt Slack, *drum set*

This musical event is the sixty-fourth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

Celebration of Christmas

Women's Chorus
Concert Choir
BYU Singers
Men's Chorus
Philharmonic Orchestra

8–9 December 2006
de Jong Concert Hall
Harris Fine Arts Center

Trophy Homes is proud to present Celebration of Christmas.
Trophy Homes is dedicated to supporting the communities we build in and our homeowners that live there.
Please enjoy the program.

Trophy Homes

www.trophyhomes.com

Classical 89 broadcasts of

Celebration of Christmas 2006

Saturday, 9 December, 7:30 p.m. (Live)
Wednesday, 20 December, 7:00 p.m.
Thursday, 21 December, 1:00 p.m.
Sunday, 24 December, 5:00 p.m.

Classical 89

K B Y U - F M

This musical event is the fifty-seventh performance sponsored by the BYU School of Music for the 2006–2007 season.
performances.byu.edu

Celebration of Christmas

Hallelujah, Amen, from *Judas Maccabeus* — George Frideric Handel (1685–1759), Arr. Lyle Durland

Combined Choirs

Tyrley, Tyrlow — Mark G. Sirrett

Alyssa Morris, *oboe*

Wondrous Love — Early American Sacred Harp Hymn, Arr. Betty Bertaux

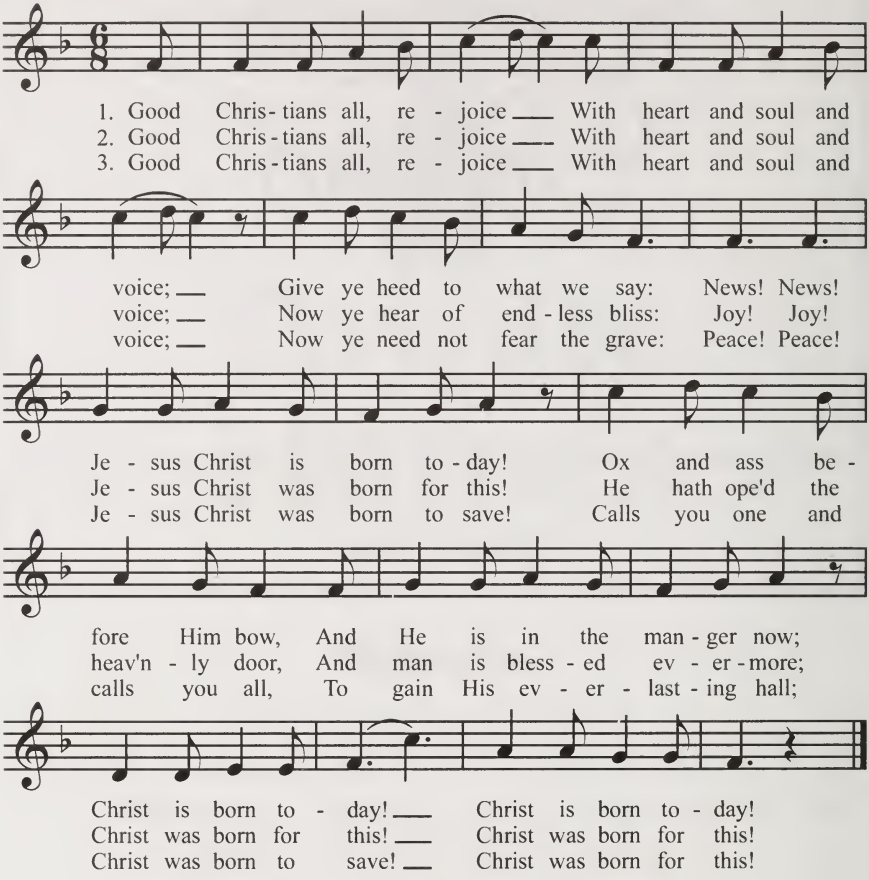
Lindsey Goodson, *conductor*

Jeannette Isabella — Traditional French Carol, Arr. Donald Moore

Valerie Witt, *bass*

Women's Chorus
Jean Applonie, *conductor*

Good Christians All, Rejoice — German Carol

Audience Sing

1. Good Chris-tians all, re - joice With heart and soul and
2. Good Chris-tians all, re - joice With heart and soul and
3. Good Chris-tians all, re - joice With heart and soul and
voice; Give ye heed to what we say: News! News!
voice; Now ye hear of end-less bliss: Joy! Joy!
voice; Now ye need not fear the grave: Peace! Peace!
Je - sus Christ is born to-day! Ox and ass be -
Je - sus Christ was born for this! He hath ope'd the
Je - sus Christ was born to save! Calls you one and
fore Him bow, And He is in the man-ger now;
heav'n - ly door, And man is bless-ed ev - er-more;
calls you all, To gain His ev - er - last-ing hall;
Christ is born to - day! Christ is born to-day!
Christ was born for this! Christ was born for this!
Christ was born to save! Christ was born for this!

Make We Joy — Jim Leininger (b. 1942)

Deep in a Winter's Night — Arr. Allan Petker

Sing We Now of Christmas — Arr. Fred Prentice

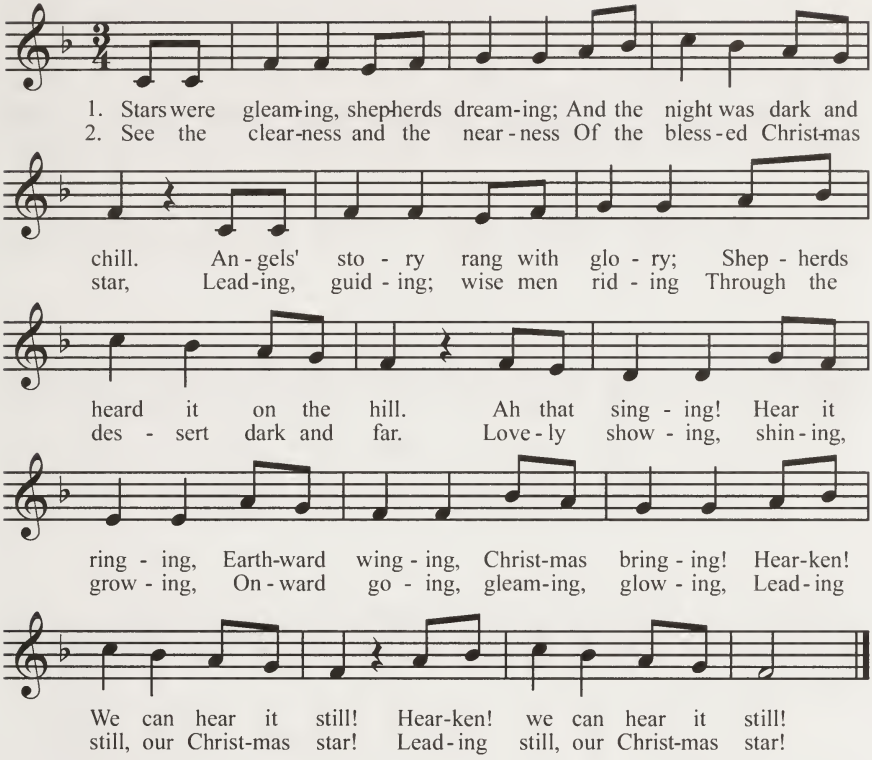
Kaylene Rogers, *harp*

Concert Choir

Rosalind Hall, *conductor*

Stars Were Gleaming — Polish Carol

Audience Sing


1. Stars were gleam-ing, shep-herds dream-ing; And the night was dark and
2. See the clear-ness and the near-ness Of the bless-ed Christ-mas
chill. An-gels' sto-ry rang with glo-ry; Shep-herds
star, Lead-ing, guid-ing; wise men rid-ing Through the
heard it on the hill. Ah that sing-ing! Hear it
des-sert dark and far. Love-ly show-ing, shin-ing,
ring-ing, Earth-ward wing-ing, Christ-mas bring-ing! Hear-ken!
grow-ing, On-ward go-ing, gleam-ing, glow-ing, Lead-ing
We can hear it still! Hear-ken! we can hear it still!
still, our Christ-mas star! Lead-ing still, our Christ-mas star!

While Shepherds Watched Their Flocks by Night — S. Gordon Jessop (b. 1939)

Jared Oaks, *piano*

The Shepherds had an Angel — Maurice Besley (1888–1945)

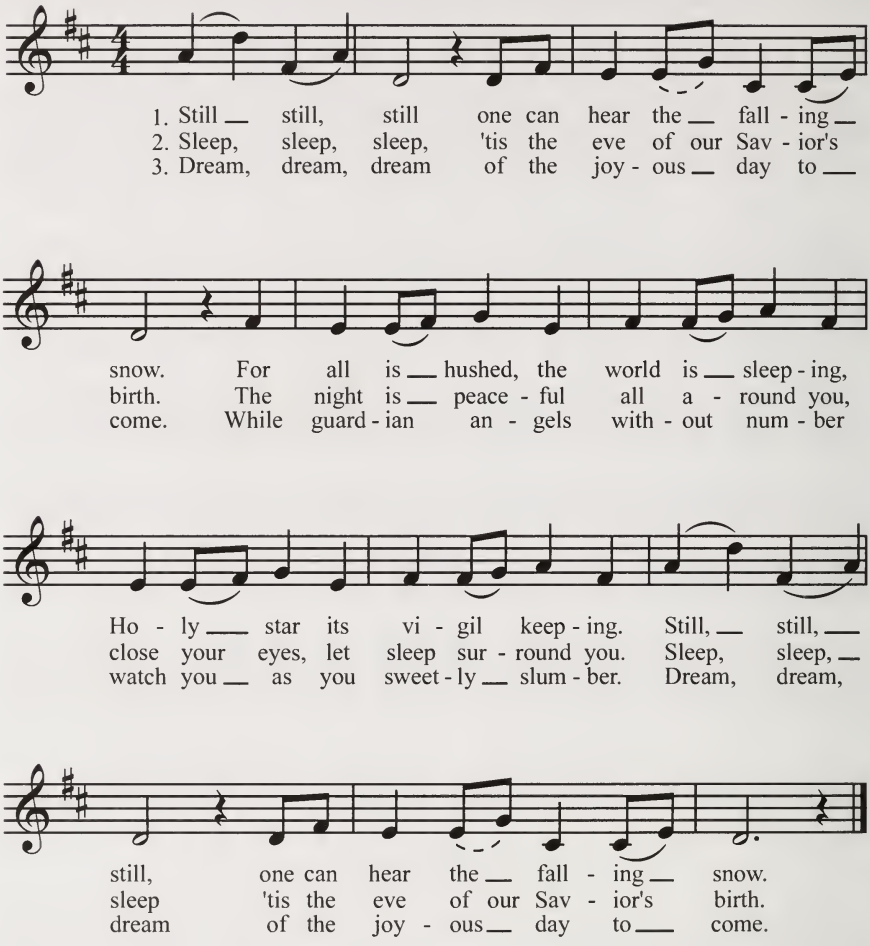
Rachel Cox, *soprano*
Elisabeth King, *flute*

Hark, the Herald Angels Sing — Felix Mendelssohn
Arr. Steven Landau

Brigham Young University Singers
Ronald Staheli, *conductor*

Still, Still, Still

Austrian Carol

Audience Sing

1. Still still, still one can hear the fall - ing
2. Sleep, sleep, sleep, 'tis the eve of our Sav - ior's
3. Dream, dream, dream of the joy - ous day to
snow. For all is hushed, the world is sleep - ing,
birth. The night is peace - ful all a - round you,
come. While guard - ian an - gels with - out num - ber
Ho - ly star its vi - gil keep - ing. Still, still,
close your eyes, let sleep sur - round you. Sleep, sleep,
watch you as you sweet - ly slum - ber. Dream, dream,
still, one can hear the fall - ing snow.
sleep 'tis the eve of our Sav - ior's birth.
dream of the joy - ous day to come.

Fum, fum, fum — Arr. Mack Wilberg

Elisabeth King, *piccolo*

Nowell — Randall Thompson
Fenno Heath

Who Is He in Yonder Stall? — Robert Young
(b. 1923)

Men's Chorus
Rosalind Hall, *conductor*

INTERMISSION

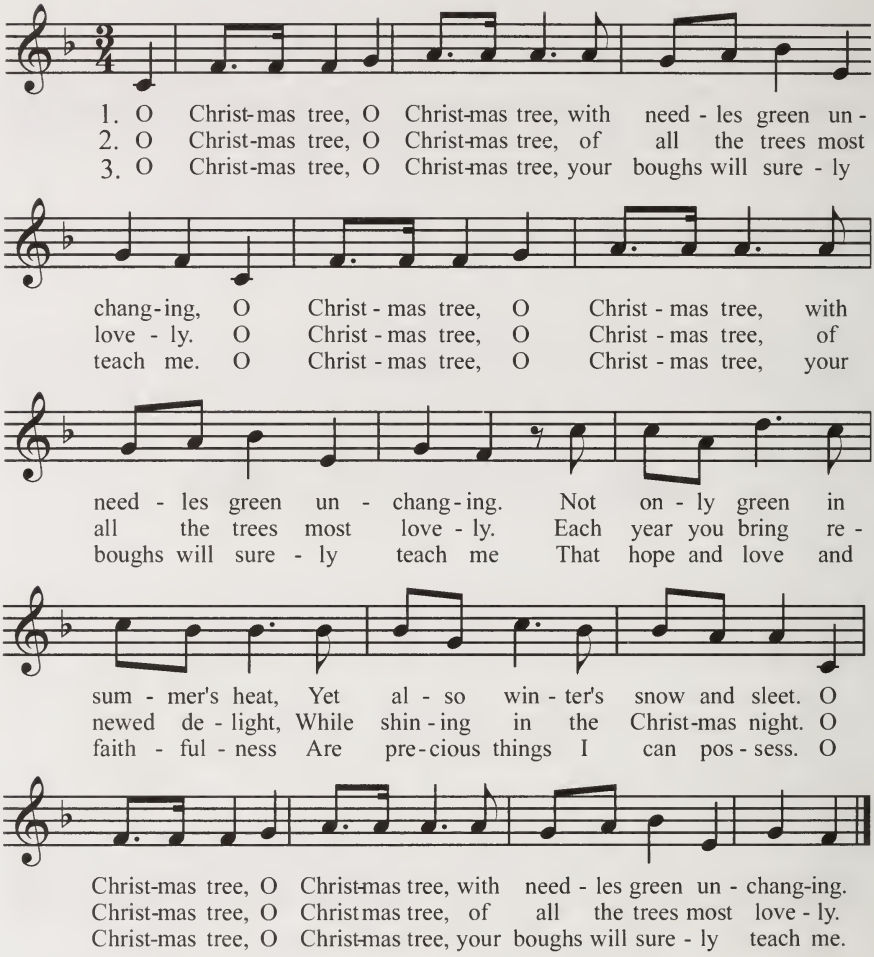
Joy to the World — George Frideric Handel
Arr. Arthur Harris

Troika, from *Lieutenant Kijé* — Sergey Prokofiev
(1891–1953)

Christmas Tyde — Murray Boren

Philharmonic Orchestra
Kory Katseanes, *conductor*

O Tannenbaum — German Carol

Group Sing

1. O Christ-mas tree, O Christ-mas tree, with need - les green un -
2. O Christ-mas tree, O Christ-mas tree, of all the trees most
3. O Christ-mas tree, O Christ-mas tree, your boughs will sure - ly
chang-ing, O Christ - mas tree, O Christ - mas tree, with
love - ly. O Christ - mas tree, O Christ - mas tree, of
teach me. O Christ - mas tree, O Christ - mas tree, your
need - les green un - chang-ing. Not on - ly green in
all the trees most love - ly. Each year you bring re -
boughs will sure - ly teach me That hope and love and
sum - mer's heat, Yet al - so win - ter's snow and sleet. O
newed de - light, While shin - ing in the Christ-mas night. O
faith - ful - ness Are pre-cious things I can pos - sess. O
Christ-mas tree, O Christ-mas tree, with need - les green un - chang-ing.
Christ-mas tree, O Christ-mas tree, of all the trees most love - ly.
Christ-mas tree, O Christ-mas tree, your boughs will sure - ly teach me.

There Is a Star — Joseph M. Martin (b. 1959)

Hallelujah, from *Christ on the Mount of Olives* — Ludwig van Beethoven (1770–1827)

Combined Choirs and Orchestra

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Paul Johnson
Horn

in Junior Recital

Student of Laurence Lowe

Assisted by
Loyd Christensen, *horn*
Kenji Hood, *horn*
Emily Bier, *horn*
Sandra Peterson, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

1:30 p.m.
9 December 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Horn Concerto No. 4

Wolfgang Amadeus Mozart
(1756–1791)

Grand Quartet, op. 26
Allegro

Jacques-Francois Gallay
(1795–1864)

PAUSE

Sonata for Horn and Piano

Thomas Beversdorf
(1924–1981)

This musical event is the sixty-fifth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Paul Johnson
Horn

in Junior Recital

Student of Laurence Lowe

Assisted by
Loyd Christensen, *horn*
Kenji Hood, *horn*
Emily Bier, *horn*
Sandra Peterson, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

1:30 p.m.
9 December 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Horn Concerto No. 4 — Wolfgang Amadeus Mozart (1756–1791)

Grand Quartet, op. 26 — Jacques-Francois Gallay (1795–1864)
Allegro

PAUSE

Sonata for Horn and Piano — Thomas Beversdorf (1924–1981)

This musical event is the sixty-fifth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Conrad Allen
Saxophone

Student of Ray Smith

Assisted by
Maria Heward, *piano*
Jay Butler, *piano*
Garrett Barfoot, *bass*
Jed Blodgett, *drums*
Dan Smith, *guitar*

Required for the Bachelor of Music Degree
with an Emphasis in Jazz Studies.

9:30 p.m.
12 December 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata for E-flat Saxophone and Piano — Bernhard Heiden (1910–2000)

Allegro
Vivace
Adagio and Presto

Maria Heward, *piano*

Mr. P.C. — John Coltrane (1926–1967)

Desafinado (Slightly Out of Tune) — Antônio Carlos Jobim (1927–1994)

Daniel Smith, *guitar*

I Can't Get Started — Ira Gershwin (1896–1983), Vernon Duke (1903–1969)

Confirmation — Charlie Parker (1920–1955)

Jay Butler, *piano*
Garrett Barfoot, *bass*
Jed Blodgett, *drums*

This musical event is the sixty-nineth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Brass Chamber Night

7:30 p.m.
12 December 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

The Authentic Quintet

Exhibition	Fisher Tull (1934–1994)
Selections from *Porgy and Bess* Summer Time I Got Plenty of Nuttin'	George Gershwin (1898–1937) Arr. Jack Gale
Quintet	Malcolm Arnold (b. 1921)

Trumpet Quartet + 1

Deck the Halls	Traditional Arr. David Baldwin
Chorale	Ronald Lo Presti (b. 1933)
Fugue	Felix Mendelssohn (1809–1847) Arr. Michael Moore

The Nanashi Quintet

Sonata from *Die Bänkelsängerlieder*	Anonymous Arr. Robert King
Quintet	Michael Kamen
Selections from *The Sound of Music*	Richard Rodgers (1902–1979) Arr. Jack Gale

Trombone Quartet of Love

Elsa's Procession to the Cathedral	Richard Wagner (1813–1883) Arr. Jack Gale

The New Bräs Quintet

Symphony No. 104 "London" for Brass Quintet — Joseph Haydn (1732–1809), Arr. Jay Roberts

Colchester Fantasy — Eric Ewazen (b. 1954)
- The Rose and Crown

Mozart on Parade — Peter Schickele (b. 1935)

Horn Quartet

Flashback — Steven Newbold

Grand Quartet for four horns, Op. 26 — Jaques-Francois Gallay (1795–1864)

Three Kings — Steven Newbold
- King William the Conqueror
- King George the Demented
- King Charlemagne the Great

BYU Watkins Honors Brass Quintet

Quintet No. 3 — Victor Ewald (1860–1935)
- Andante

Mosaics — Anthony Plog (b. 1947)
- Allegro

The Authentic Quintet
Chris London, *trumpet*
Vince James, *trumpet*
Whitney Palmer, *horn*
Curtis Biggs, *trombone*
Benjamin Groves, *tuba*

Trumpet Quartet + 1
Brandt Jenson, *trumpet*
Jared Sprague, *trumpet*
Justin Shepherd, *trumpet*
Brett Smith, *trumpet*
Jeffrey Johnson, *trombone*

The Nanashi Quintet
Sam Pettit, *trumpet*
Josh Coffey, *trumpet*
Nick Dudoich, *horn*
Shizuka Matsuzaki, *euphonium*
Ryan Lee, *tuba*

Trombone Quartet of Love
Brent Arnold, *trombone*
Michelle Flowers, *trombone*
Sam Yamamoto, *trombone*
Tonga Tukumoe'atu, *bass trombone*

The New Bräs Quintet
Allison Slack, *trumpet*
Mathieu Foley, *trumpet*
Mauricio Paez, *horn*
Michelle Flowers, *trombone*
Jay Roberts, *bass trombone*

BYU Horn Quartet
Paul Johnson, *horn*
Lloyd Christensen, *horn*
Kenji Hood, *horn*
Steven Newbold, *horn*

BYU Watkins Honors Brass Quintet
Randolph Lee, *trumpet*
Jeremy Goodson, *trumpet*
Lucy Jesse, *horn*
Danielle Rasmussen, *trombone*
Zachary Crawford, *bass trombone*

This musical event is the sixty-sixth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BYU Performing Arts Series
presents

THE AMERICAN
MAGIC-LANTERN
THEATER

A Victorian Christmas

12 December 2006
Pardoe Theatre
Harris Fine Arts Center

Welcome to the Magic-Lantern Show!

Magic-Lantern Shows were a common form of Victorian entertainment, both in theaters and in homes. They were popular because of their beauty and drama, the fun of audience participation . . . and some wonderfully disgusting comic slides like the notorious "Ratcatcher." Magic lanterns were the forerunner of today's TV, movies, videos, and DVDs, and just as widespread. In fact, the 1890 Sears Catalog had more pages of magic-lanterns and slides for sale than recent catalogs have VCRs and videos!

The Lantern and Slides

The magic lantern itself was like our modern slide projector. The one we are using tonight dates from the 1890s. It is made of mahogany and brass and actually two lanterns in one, allowing it to produce special effects.

The slides for the magic lantern are 3" circular glass plates, painted in color by hand, and framed in wood. Most of the slides you will see tonight were made in the 1890s. Various kinds of mechanical slides were also used to produce animation.

The Slide Artist -- Joseph Boggs Beale

Many of the slides for our show were painted by Joseph Boggs Beale, America's foremost magic-lantern illustrator. Beale was a great-nephew of Betsy Ross and an illustrator for *Harper's Weekly*. He developed a special artistic style for the magic-lantern and over a 25-year period produced 1700 slide "designs."

In spite of Beale's talent and prodigious output, he died in poverty. With the advent of the movies, magic-lantern shows were forgotten, and with them, their greatest American artist. Beale's work was re-discovered in the 1930s. *Time* marveled at the "breath-taking medley of scenes and events" depicted. *Life,* in a three-page pictorial, calling him a "great magic-lantern artist."

A Victorian Christmas

The Boar's Head Carol.....Medieval English Carol
Celebrate a medieval English Christmas with a rowdy song and a roast boar's head. Our "Oxford tutor" will teach you to sing the Latin!

Little Britches.....John Hays
A child is lost in a snowstorm on the American prairie--and found miles away, safe in a shed. "Now I ask ya. How did he get thar?"

The Little Match Girl.....Hans Christian Andersen
In this famous Danish story, a poor beggar girl, starving on the streets, finds the bounty of Christmas through love and imagination.

A Christmas Carol.....Charles Dickens
Old Scrooge meets the ghosts of his Past, Present, and Future.

Intermission

Mary Had a Baby.....Black Spiritual
Slavery and suffering inspire a Christmas spiritual in which the people wait for the train of deliverance to come.

O Holy Night.....Adolphe Adam
Sung in the midst of the Civil War, a poignant plea for peace.

Yes Virginia".....The New York Sun
Famous editorial answering a little girl's letter.

'Twas The Night Before Christmas..... Clement Moore
This St. Nick is no modern Santa Claus. He's an elf, "dressed all in fur."

Parade of Toys.....A Magic-Lantern Extravaganza
Toys and Presents! How about a nose doll? An exploding clown?

Auld Lang Syne.....Robert Burns
We'll raise a cup of Scottish friendship to ring in the New Year!

Subject to creative revision.
Please turn off modern instruments of distraction.

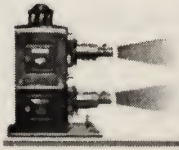
The American Magic-Lantern Theater

The American Magic-Lantern Theater is the nation's only touring theater company recreating Victorian magic-lantern shows, and one of only three in the world. It is dedicated to helping modern audiences understand and enjoy Victorian literature and art by recreating this lost theatrical tradition. Over the last ten years, Theater members have appeared in hundreds of performances from Lincoln Center to Singapore. For more information on AMLT's ten different Holiday Shows, and its schedule, visit its web-site (see below).

Terry Borton, a fourth-generation lanternist, narrates today's performance, which he also wrote and produced. He grew up watching shows put on by his father, who used an 1869 lantern handed down from Terry's great-grandfather. Terry has a doctorate from Harvard, has written several books, and for fifteen years was editor in chief of *Weekly Reader.* He is currently working on a book about the magic-lantern, entitled *Cinema Before Film.* To be notified of publication, see the performers after the show, fill out the mailing list post card, or visit AMLT's web-site (see below).

Nancy V. Stewart, pianist and soprano, has performed as a soloist with many orchestras, and in many operas, operettas, and oratorios. She is a member of the *Now Duet*, a touring group specializing in cabaret-style music.

Jacqueline Alvarez, soprano and pianist, graduated from The Indiana University School of Music, and received her Masters from The University of Hartford's Hartt School. She performs at numerous events in the Northeast, is cantor and assistant organist at a local church, and teaches piano and voice.



THE AMERICAN MAGIC-LANTERN THEATER
P.O. BOX 44 • EAST HADDAM, CT • 06423

(860) 345-2574 • tborton@magiclanternshows.com • www.magiclanternshows.com

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

University Strings
University Orchestra

Kayson Brown, *conductor*

7:30 p.m.
12 December 2006
de Jong Concert Hall
Harris Fine Arts Center

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PROGRAM

Rumanian Folk Dances — Béla Bartók (1881-1945)
- Jocul cu Bata, from *Mezöszabad*
- Braul, from *Egres*
- Pe Loc, from *Egres*
- Buciumeana, from *Bisztra*
- Poarga Romaneasca, from *Belenyes*
- Maruntel, from *Belenyes*
- Maruntel, from *Nyagra*

Concerto in D Minor For Two Violins, BWV 1043 — Johann Sebastian Bach (1685-1750)

Featuring Mindy Davis & Lynda James

Nocturne, from *Shylock* — Gabriel Fauré (1845-1924)

Concerto Grosso for String Orchestra — Ralph Vaughan Williams (1872-1958)
- Intrada
- Burlesca Ostinata
- Sarabande
- Scherzo
- March and Reprise

University Strings

INTERMISSION

Overture to Merry Wives of Windsor — Otto Nicolai (1810-1849)

March from *Eugene Onegin* — Pyotr Il'yich Tchaikovsky (1840-1893)

The Sorcerer's Apprentice (L'Apprenti Sorcier) — Paul Dukas (1865-1935)

University Orchestra

This musical event is the sixty-seventh performance sponsored by the BYU School of Music for the 2006–2007 season.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

University Chorale

Paul Broomhead, *evening section*
Jacob Malczyle, *morning section*
Bryson Mortenson, *morning section*

7:30 p.m.
13 December 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

To God All Praise and Glory — Carolyn Jennings (b. 1936)

Old and New Settings of Latin Texts

Jesu, dulcis memoria — Tomás Luis de Victoria (1548–1611)

Jesus, how sweet the very thought,
Giving true joy to the heart,
But sweeter than honey and all else
Is His presence

Kyrie in D Minor, KV 341 — Wolfgang Amedeaus Mozart (1756–1791)

Lord have mercy
Christ have mercy
Lord have mercy

Te lucis ante terminum — H. Balfour Gardiner (1877–1950)

To Thee before the day's end
We pray, creator of all things,
That by Thy clemency
Thou might be our grand keeper

Put nightmares far from us,
And night terrors,
And restrain our enemies
That our bodies may not know pollution

Grant this, Father almighty
Through Jesus Christ our Lord,
Who through all ages reigns
With the Holy Spirit, Amen.

From Around the World

Véniki (Russia) — Arr. Feodosy Rubtsov (1904–1986)

Witness (United States) — Arr. Jack Halloran (1916–1977)

Na Bahia Tem (Brazil) — Arr. Daniel R. Alfonso Jr.

Songs of the Nativity

Joseph Dearest, Joseph Mine — Arr. Howard Helvey (b. 1968)

Away in a Manger — Arr. Mack Wilberg (b. 1955)

Carol-Noel — Peter J. Wilhousky (1902–1978)

University Chorale—Morning Section
Jacob Malczyk and Bryson Mortensen, *conductors*

Rejoice and Be Merry — John Rutter

Cantata for Chirstmas, no. 191 — Johann Sebastian Bach (1685-1750)
Gloria in Excelis Deo
Fuga Cantata

Follow the Light — S. Gordon Jessop

Out of the Orient Crystal Skies — Richard Zgodava

Infant Holy, Infant Lowly — Dale Wood
Erin Brooksby, *flute*

Cold December Flies Away — Catalonian Carol
Arr. Rene Clausen
Erin Brooksby, *flute*
Annie Elmer, *flute*

University Chorale—Evening Section
Paul Broomhead, *conductor*
Natalie Bates, *accompanist*

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performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Jessica Weiss
Piano

in Sophomore Recital

Student of Irene Peery-Fox

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

9:30 p.m.
13 December 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata No. 3 in C Major, op. 2, no. 3 — Ludwig van Beethoven (1770–1827)

Allegro con brio
Adagio
Scherzo—Allegro
Allegro assai

Etude No. 1 in C Major, L. 136 — Claude Debussy (1862–1918)

INTERMISSION

Concerto No. 1 for Piano and Orchestra in B-flat Minor, op. 23 — Pyotr Il'yich Tchaikovsky (1840–1893)

Andante non troppo e molto maestoso

Lori Weiss, *accompanist*

This musical event is the seventy-third performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Honors String Quartet

Sponsored by the George F. Watkins
Gifts for Excellence in the Arts

7:30 p.m.
14 December 2006
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

String Quartet in D Major, K. 575, "Prussian" — Wolfgang Amadeus Mozart (1756–1791)

Allegretto
Andante
Menuetto—Trio
Allegretto

Robert Landes, *violin*
John Allen Kovalenko, *violin*
Gina Roper, *viola*
Scott Thomas Lesser, *cello*

INTERMISSION

String Quartet No. 3 in F Major, op. 73 — Dmitry Shostakovich (1906–1975)

Allegretto
Moderato
Allegro non troppo
Adagio
Moderato

John Allen Kovalenko, *violin*
Robert Landes, *violin*
Gina Roper, *viola*
Scott Thomas Lesser, *cello*

This musical event is the seventy-seventh performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Alan Sackett
Media Music

Assisted by
Ross Boothe, *piano*
Shane Steel, *guitar*
Kaitlin Nelson, *violin*
Eric Sackett, *piano*
Michael Sackett, *vocal*
Heidi Webster, *vocal*

7:30 p.m.
14 December 2006
Auditorium
Museum of Art

PROGRAM

Her Somethingness — Alan Sackett, Rob Whalen

Shane Steel, *guitar*

Projects Presentation

Media Music in Motion

Alan's Love of Performing: A Media Video Montage

My Favorite Words — Alan Sackett

Soaring — Alan Sackett

Kaitlin Nelson, *violin*

I Have Learned — Alan Sackett

Go the Distance, from Disney's *Hercules* — David Zippel, Alan Menken

I'd Give It All for You, from *Songs for a New World* — Jason Robert Brown

Heidi Webster, *vocals*

What She Does — Eric, Alan and Michael Sackett

This musical event is the seventy-fourth performance sponsored by the BYU School of Music for the 2006–2007 season.

performances.byu.edu

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Nicholas Dudoich
Horn

in Junior Recital

Student of Laurence Lowe

Assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance.

5:30 p.m.
14 December 2006
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Horn Concerto No. 1 in D Major, K. 412 — Wolfgang Amadeus Mozart
1756–1791
Edited by Barry Tuckwell

- Allegro
- Rondo Allegro

Intermezzo for Horn and Piano, op. 35, no. 11 — Reinhold Gliére
1875–1956

INTERMISSION

Partita for Horn and Piano — Verne Reynolds
b. 1926

- Malinconia
- Caccia
- Aria
- Alla Marcia

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Brass Chamber and Trombone Choir Concert

7:30 p.m.
14 December 2006
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Chorale Prelude No. 9 — Johannes Brahms (1833–1897), Arr. Donald King

Silent Night — Franz Gruber (1787–1863), Arr. Bobby Scann

Minor Excursion — Jack Gale (b. 1949)

It's Beginning to Look a Lot Like Christmas — Johnny Mathis (b. 1935), Arr. Bobby Scann

BYU Trombone Quartet

Distant Voices — David Sampson (b. 1951)
- Ben and Mark: My Sons

Brass Quintet — Daniel Schnyder (b. 1961)
- Ardito
- Lento/Scherzando

BYU Watkins Honors Brass Quintet

Joy to the World	G. F. Handel (1685–1759) Arr. David Uber
Hark, the Herald Angels Sing	Felix Mendelssohn (1809–1847) Arr. David Uber
Fripperies Beguine Medium Fast	Lowell Shaw (b. 1964)
Away in a Manger	William Kirkpatrick (1838–1921) Arr. David Uber
Jingle Bells	James Pierpoint (1822–1893) Arr. David Uber
Venetian Boat Song	Felix Mendelssohn (1809–1847) Arr. Jay Roberts
Somewhere in My Memory	John Williams (b. 1932) Arr. Dan Barrett
Fripperies Slow Groove Barbershop style/Down home	Lowell Shaw (b. 1964)
Lo, How a Rose E'er Blooming	Michael Praetorius (1571–1621)

BYU Trombone Choir

BYU Trombone Quartet
Brent Arnold
Michelle Flowers
Samuel Yamamoto
Jay Roberts, *bass*

BYU Watkins Honors Brass Quintet
Randy Lee, *trumpet*
Jeremy Goodson, *trumpet*
Lucy Jesse, *horn*
Danielle Rasmussen, *tenor trombone*
Zachary Crawford, *bass trombone*

BYU Trombone Choir
Brent Arnold
Danielle Rasmussen
Michelle Flowers
Samuel Yamamoto
Curtis Biggs
Jacob Tingen
Dallan Christenson
J. D. Lindsay
Bryan Sullivan
Matt Johnson
Doug Woodbury
Michael Thornton
Robert Tobler
Dustin Grady
Justin Slack
Tonga Tukumoe'atu
Chris Lyon
Jay Roberts
Zachary Crawford

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